

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3530.

SATURDAY, JUNE 22, 1895.

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SOCIETY OF AUTHORS (Incorporated).—The Dinner to Sir Walter Besant in recognition of the twelfth anniversary of his Knighthood will take place on Wednesday, June 28, at the KING'S HALL of the HOLBORN RESTAURANT, at 7 for 7.30 p.m. The Chair will be taken by Sir W. MARTIN CONWAY, Chairman of the Committee of Management of the Incorporated Society of Authors.—Authors desirous of attending will please apply to the SECRETARY, 4, Portugal-street, Lincoln's Inn-fields, W.C.

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By order,
FRED. A. BATON, Secretary.

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LITERATURE

Poems, Dramatic and Lyrical. By Lord de Tabley. Second Series. (Lane.)

CAN it be claimed for Lord de Tabley that in the poetical firmament which hung over the days of his youth—when the heavens were bright with such luminaries as Tennyson, Browning, Matthew Arnold, Rossetti, Swinburne, and Morris—he had a place of his own? We think it can. And in saying this we are fully conscious of the kind of praise we are awarding him. Whatever may be said for or against the artistic temper of the present hour, it must certainly be said of the time we are alluding to that it was great as regards its wealth of poetic genius, and as regards its artistic temper greater still. It was a time when "the beauteous damsel Poesy, honourable and retired," whom Cervantes described, dared still roam the English Parnassus, "a friend of solitude," disturbed by no clash of Notoriety's brazen cymbals, "where fountains entertained her, woods freed her from ennui, and flowers delighted her"—delighted her for their own sakes. In order to write such verses as the following from the concluding poem of the volume before us a man must really have passed into that true mood of the poet described by the great Spanish humourist:—

How idle for a spurious fame
To roll in thorn-beds of unrest;
What matter whom the mob acclaim,
If thou art master of thy breast?
If sick thy soul with fear and doubt,
And weary with the rabble din,—
If thou wouldst scorn the herd without,
First make the discord calm within.
If we are lords in our disdain,
And rule our kingdoms of despair,
As fools we shall not plough the main
For halters made of syren's hair.
We need not traverse foreign earth
To seek an alien Sorrow's face.
She sits within thy central hearth,
And at thy table has her place.
So with this hour of push and pelf,
Where nought unsordid seems to last,
Vex not thy miserable self,
But search the fallows of the past.
In Time's rich tract behind us lies
A soil replete with root and seed;
There harvest wheat repays the wise,
While idiots find but charlock weed.

Between the writer of the above lines and those great poets who in his youth were his contemporaries there is this point of affinity: like them his actual achievements do not strike the reader so forcibly as the potentialities which those achievements reveal. In the same way that Achilles was suggested by his "spear" in the picture in the chamber of Lucrece, the poet who writes not for fame, but writes to please himself, suggests unconsciously his own portrait by every touch:—

For much imaginary work was there;
Conceit deceitful, so compact, so kind,
That for Achilles' image stood his spear
Grip'd in an armed hand; himself behind
Was left unseen save to the eye of mind:
A hand, a foot, a face, a leg, a head,
Stood for the whole to be imagined.

Poets, indeed, have always been divisible into those whose poetry gives the reader an impression that they are greater than their work, and those whose poetry gives the reader a contrary impression. There have always been poets who may say of themselves, like the "Poet" in 'Timon of Athens,'

Our poetry is as a gum, which oozes
From whence 'tis nourished: the fire i' the flint
Shows not till it be struck.

And there have always been poets whose verse, howsoever good it may be, shows that, although they have been able to mould into poetic forms the riches of the life around them, and also of the literature which has come to them as an inheritance, they are simply working for fame, or rather for notoriety, in the markets of the outer world. The former can give us an impression of personal greatness such as the latter cannot.

With regard to the originality of Lord de Tabley's work, it is obvious that every poet must in some measure be influenced by the leading luminaries of his own period. But at no time would it have been fair to call Lord de Tabley an imitator; and in the new poems in this volume the accent is, perhaps, more individual than was the accent of any of his previous poetry. The general reader's comparatively slight acquaintance with Greek poetry may become unfortunate for modern poets. Often and often it occurs that a poet is charged with imitating another poet of a more prominent position than his own when, as a matter of fact, both poets have been yielding to the magic influence of some poet of Greece. Such a yielding has been held to be legitimate in every literature of the modern world. Indeed, to be coloured by the great classics of Greek and Roman literature is the inevitable destiny and the special glory of all the best poetry of the modern world, as it is the inevitable destiny and the special glory of the far-off waters of the Nile to be enriched and toned by the far-off wealth of Ruwenzori and the great fertilizing lakes from which they have sprung. But in drawing from the eternal fountains of beauty Lord de Tabley's processes were not those of his great contemporaries; they were very specially his own, as far removed from the severe method of Matthew Arnold on the one hand as from Tennyson's method on the other.

His way of work was always to illustrate a story of Hellenic myth by symbols and analogies drawn not from the more complex economies of a later world, as was Tennyson's

way, but from that wide knowledge of the phenomena of nature which can be attained only by a poet whose knowledge is that of the naturalist. His devotion to certain departments of natural science has been running parallel with his devotion to poetry, and if learning is something wider than scholarship, he is the most learned poet of his time. While Tennyson's knowledge of natural science, though wide, was gathered from books, Lord de Tabley's knowledge, especially in the department of botany, is derived largely from original observation and inquiry. And this knowledge enables him to make his poetry alive with organic detail such as satisfies the naturalist as fully as the other qualities in his works satisfy the lover of poetry. The leading poem of the present volume, 'Orpheus in Hades,' is full of a knowledge of the ways of nature beyond the reach of most poets, and yet this knowledge is kept well in governance by his artistic sense; it is never obtruded—never more than hinted at, indeed:—

Soon, soon I saw the spectral vanguard come,
Coasting along, as swallows, beating low
Before a hint of rain. In buoyant air,
Circling they poise, and hardly move the wing,
And rather float than fly. Then other spirits,
Shrill and more fierce, came wailing down the gale;
As plaintive plovers come with swoop and scream
To lure our footsteps from their furrow nest,
So these, as lapwing guardians, sailed and swung
To save the secrets of their gloomy lair.

I hate to watch the flower set up its face.
I loathe the trembling shimmer of the sea,
Its heaving roods of intertangled weed
And orange sea-wrack with its necklace fruit;
The stale, insipid cadence of the dawn,
The ringdove, tedious harper on five tones,
The eternal havoc of the sodden leaves,
Rotting the floors of Autumn.

'The Death of Phaëthon' is another poem in which Lord de Tabley succeeds in mingling a true poetic energy with that subtle dignity of utterance which can never really be divorced from true poetry, whether the poet's subject be lofty or homely. The following lines are very fine:—

As when the rathe and poignant spring divine
Sighs all too soon among the hoary woods,
And from the fleecy drifts of sodden snow
With promise and with perfume calls her buds,
And the buds open when they hear her feet,
And open but to perish. So his heart
Bloomed in a burst of immortality,
Nor feared the onward rolling vans of doom.
Yearning he had and hunger to ascend,
To sit at endless feast with purple robes
To fold his limbs in sheer magnificence,
With rays of glory round his radiant hair,
And deity effulgent in his brows:
A dream divine, whose passionate desire
Flooded his soul, till in the golden car
He trembled at the vision: as a leaf
Moved by a gale of splendour, that comes on,
When, at the point of sunrise, the wind sweeps
With sudden ray and music across the sea.
So in that rapture of presumptuous joy
He spake a dreadful and an impious word;
That he was nature's lord and king of gods,
He cared not now for Zeus, how should he care!
Let the old dotard nod and doze above.
He rode the morning in unchecked career,
Apparelled in his sire's regalities,
The new Hyperion, greater than his sire;
While the swift hooves beat music to his dream:
And for a little while his heart was glad,
Throbbing Olympian ichors. For an hour
Elate, he bore an ecstasy too great
For mortal nerve, and knew the pride of gods.

The line in the above passage
With sudden ray and music across the sea
and the opening line of the poem,
Before him the immeasurable heaven,

cause us to think that Lord de Tabley has paid but little attention to the question of elision in English poetry. In the second of the lines above quoted elision is impossible, in the first elision is demanded. The reason why elision is sometimes demanded is that in certain lines, as in the one which opens 'Orpheus in Hades,' the hiatus which occurs when a word ending with a vowel is followed by a vowel beginning the next word may be so great as to become intolerable. The reason why elision is sometimes a merely allowable beauty is that when a word ends with *w*, *r*, or *l*, to elide the liquids is to secure a kind of billowy music of a peculiarly delightful kind. Now elision is very specially demanded in a line like that which opens 'Orpheus in Hades,' where the pause of the line falls upon *the*. To make the main pause of the line fall upon *the* is extremely and painfully bad, even when the next word begins with a consonant; but when the word following *the* begins with a vowel, the line is absolutely immetrical; it has, indeed, no more to do with English prosody than with that prosody of Japan upon which Mr. Basil Chamberlain discourses so pleasantly. On the other hand, the elision of the second syllable of the word *music* in the other line quoted above is equally faulty in another direction. But as we said when reviewing Mr. Bridges's treatise on Milton's prosody, nothing is more striking than the helplessness of most recent poets when confronted with the simple question of elision.

In an 'Ode to a Star' there is great beauty and breadth of thought and expression. Its only structural blemish, that of an opening stanza whose form is not distinctly followed, can be so easily put right that it need only be mentioned here in order to emphasize the canon that it is only in irregular odes that variation of stanza is permissible. Keats, no doubt, in one at least of his unequalled odes, does depart from the scheme of structure indicated by the opening stanza, and without any apparent metrical need for so doing. But the poem does not gain by the departure. Besides, Keats is now a classic, and has a freedom in regard to irregularities of metre which Lord de Tabley would be the last to claim for himself. Another blemish of a minor kind in the 'Ode to a Star' is that of rhyming "meteor" with "wheat ear."

If the poetry in Lord de Tabley's volume answers as little to Milton's famous list of the poetic requirements, "simple, sensuous, and passionate," as does Milton's own poetry, which answers to only the second of these demands, very high poetry might be cited which is neither sensuous nor passionate. The so-called coldness displayed by 'Lycidas' arises not, it may well be supposed, from any lack on Milton's part of sorrow for his friend, but from his determination that simple he would not be, and yet his method is justified of its own beauty and glory. Of course poetry may be too ornate, but in demanding a simplicity of utterance from the poet it is easy for the critic to forget how wide and how various are poetry's domains. For if in one mood poetry is the simple and unadorned expression of nature, in another it is the woof of art,

Innumerable of stains and splendid dyes
As are the tiger-moth's deep-damask'd wings.

In the matter of poetic ornament, all that the reader has any right to demand is that the decoration should be poetical and not rhetorical. Now, as a matter of fact, there is no surer sign of the amount of the poetical endowment of any poet than the insight he shows into the nature of poetry as distinguished from rhetoric when working on ornate poetry. It is a serious impeachment of latter-day criticism that in very many cases, perhaps in most cases, the plaudits given to the last new "leading poet" of the hour are awarded to "felicitous lines," every felicity of which is rhetorical and not poetical.

Annals of the British Peasantry. By R. M. Garnier. (Sonnenschein & Co.)

It was doubtless the success of Mr. Garnier's work on the 'English Landed Interest' that induced him to take in hand this companion enterprise, and perhaps the requirements of size attaching to the "International Series" to which it belongs are responsible for the form his studies assume. Taking for his motto the lines which speak of "the short and simple annals of the poor," he has compiled annals which cannot be described as either short or simple. The book, it is only fair to add, is of value, but much of its dissertation on economic questions has a doubtful claim to inclusion in the annals of our peasantry.

The author, as in his previous work, begins with the earliest times, and, frankly taking the mediæval villein as the predecessor of the modern rural labourer, traces in his varying fate through the centuries the history of that "original bargain between protector and protected" which, according to him, has continuously developed into the existing relation between employer and employed. It is only fair to remember his position as combining a general knowledge of history with a special mastery of rural economy. We must not, therefore, expect from him the work of an historical specialist; nor, indeed, are students themselves agreed as to many of the problems his theme compels him to handle. We have found him well acquainted with the latest and best authorities, with the work of Prof. Maitland and Dr. Andrews, of Prof. Cunningham, Mr. Ashley, and Mr. Leadam. But it gives the reader rather a sense of shock to find "Ingulphus" and Prof. Vinogradoff quoted in two successive notes. Holinshed is a strange authority for the reign of William I.; and such a suggestion as that "villein services were too uncertain to be reduced to writing" till about 1240 betrays the amateur, for they are found, in earlier customs, stated with great precision. Mr. Garnier seems at his strongest when dealing with the literature of economic controversy in the eighteenth century and the latter part of the seventeenth. Of this he possesses a remarkable knowledge which he has employed to good purpose.

In his chapter on the origin of labour legislation—which he traces to the statutes passed after, and as a consequence of, the Black Death—he draws attention to the singular survival, at the statute fairs in the West or in the North, of the display by peasants of the emblems of their calling, which he traces to the provisions of 25 Ed-

ward III. c. 1. On the effort to enforce a law of settlement by 12 Richard II. c. 3, and to fix at the same time the rate of wages, there are some sound remarks; but the leading idea that runs through Mr. Garnier's book is that in so far as legislation gave the landlord class control over the peasant, it did so on the ground that the lord was responsible for his conduct, his employment, and his support when in want. And this view of their mutual relation he carries down to the close of the eighteenth century, if not later still. But when he asserts that "their strained relationship" for centuries was due, on the peasant's side, to his resentment at "the State compulsion which had converted his voluntary tasks into *travaux forcés*," he seriously misapprehends the situation. Long before the legislation he refers to, long before "the commutation of predial services" for money wages (we presume he means money payments), these services were minutely defined and quite the reverse of voluntary. This unfortunate misconception pervades the work.

The responsibility for the support of the poor, and the principle of the law of settlement, occupy a large space in Mr. Garnier's pages. He traces the history of these subjects from the legislation of 12 Richard II., but it is hard to understand why he makes one statute of that year passed "within three years" of another. He returns, we observe, in the present work, to his former thesis about the tithe and the burden resting on the Church of supporting the impotent pauper. In his chapter bearing the strong heading "Theft of the Sick Funds" he reiterates what he admits to be a contested view, and lays, here and elsewhere, special stress on the part played, or intended to be played, by the monasteries in poor relief. We cannot allow from our own knowledge of the gifts of tithe to monastic houses that they were intended by the donors for the support of the sick or poor. In practice, as we know from Dean Kitchin's work on the great house of St. Swithun, the actual expenditure in sick relief, even of a wealthy house, was trivial; nor can one see how a distant, at times a foreign, religious house could relieve, as here contended, the poor of a particular manor. The author's indignation should rather have been spent on the fatal system of alienating tithes from the parish to which they belonged, impoverishing the local clergyman and depriving him of the means of help. With his other contention, as to the evasion by personalty of local taxation, we are in entire agreement, and we imagine that his facts as to the law on the subject will come as a surprise to most people. By the way, Mr. Garnier will find among the records of Chester a statement that, in 1653, the local taxation would be twice as high "weere it not that they assess both personall and reall estates in one and the same waie, which few places in England doe."

As in his previous work, Mr. Garnier's professional experience is seen to advantage as soon as he touches questions of practical farming or of estate management. His chapter on "The Labourer at his Work and at his Play" is excellent reading, and he has wisely made extensive use of Henry Best's farm and account books (1641), pub-

lished by the Surtees Society. It is the merit of such books as his that they make the general reader acquainted with information otherwise confined to a limited circle of antiquaries. In dealing also with the wool trade under "The Cottage as a Factory" he brings out well its enormous importance in early times, a fact to which some existing surnames still bear striking witness. The inevitable decay of home industries, with the subdivision and specialization of labour, has proved in many ways a grave misfortune to our peasantry.

Though largely concerned with questions of to-day, Mr. Garnier tries, it would seem, to hold the balance impartially, but on one point, now matter of history, he makes an astounding statement. He asserts that in 1840 we were about "to starve into rebellion" the labouring class "when pulled up short by the intervention of the commercial capitalist," and he justifies this expression by the statement that "Chartism was put an end to by the repeal of the Corn Laws." As we have only to turn to his own chapter on that measure to learn that "the Chartists placarded the walls of Manchester with denunciations of the Free Trade policy," there is no need to discuss the statement. When Mr. Garnier has mastered his statistics he will learn that the language of heated controversialists, now that the facts of the case are known, is evidence as worthless as the statements of "Ingulphus" as to the reforms of Alfred.

As Others saw Him: a Retrospect, A.D. 54. (Heinemann.)

THE anonymous author of this work, which, though no more than a sketch, deserves attention, makes an attempt to present the life of Jesus as it might have appeared to an intelligent and dispassionate contemporary. He clearly shows that he possesses some at least of the qualifications which are necessary to the performance of his task: he has a considerable knowledge of the Jewish habit of thought; he has evidently studied the best that has been written on his subject during the last forty or fifty years; he treats it with sympathy; and, what is perhaps of the greatest importance, he is endowed with a lively imagination. To produce a sketch which shall not fail of its aim, in making us realize something of the actual effect which Jesus produced upon educated spectators, not among His disciples and followers, a writer must combine a singular amount of learning with a remarkable gift for writing romance. Much depends upon the point of view which he adopts. The narrative would have little likeness to truth if it were ascribed to a contemporary who was entirely free from prejudice; and here the author exercises a wise discrimination in putting it into the mouth of a rabbi, who at the date of the events which he describes was a teacher in Jerusalem, and when he wrote his account twenty years later was settled in learned society at Alexandria. The kind of prejudice which the narrator exhibits is that which would be natural in a Jew learned in the law, but holding its tenets not too rigidly. While his prejudice serves as an excellent foil to the utterances of Jesus, it is a further instance of happy arrangement

to make him of a Pharisaic tendency; for according to the best results of modern scholarship, it was with the more enlightened of the Pharisees that Jesus had something in common. The exigencies of the story render it necessary that the narrator should be able to describe the proceedings of the Sanhedrin; and accordingly he is represented as a member of that body, and of the smaller Council of Twenty-three who voted for the sentence of death.

On a subject of this kind impartiality, with a number of readers, easily passes for hostility; but it would be very unfair to the author to suppose that his view of the personality or of the sayings of Jesus is in any sense hostile, or even critical. He writes for edification. His object is plainly to delineate a spiritual character, and if he puts a severely prosaic interpretation upon events which commonly pass for supernatural, the effect of his method is that the spiritual character of Jesus is rendered the more human, and so brought the nearer as a pattern and example. With the greater Christian dogmas he has, of course, no direct concern; they do not come within his view; and thus, with one exception, he escapes the necessity of making any suggestion as to their origin. On the birth of Jesus he is compelled to write in a manner which, though indirect, is perfectly frank, even at the risk of wounding the religious susceptibilities of the most of his readers at the very outset. So far as he touches upon what is apparently miraculous in the treatment of the sick and afflicted, his endeavour is everywhere to offer a normal explanation, or, if he cannot do so, to refer it to one of the ordinary mysteries of our common human nature. Jesus is described as working signs and wonders after the manner of all the great teachers and prophets, and the reader is left to suppose that this manner had something in it akin to mesmerism. To those who were afflicted "he would speak calmly after he had fixed their eyes, and behold, a great calm would come upon them. But he used no exorcisms or magic." As to His claims as a teacher and the confidence with which He spoke, the author makes a novel suggestion:—

"Had he found that by speaking thus of himself, men, and above all, women, were best moved to believe as he would have them believe, to act as he would have them act? Might it not be the simplest of truths that for them, to them, he was indeed the Way, the Truth, and the Life?"

This is an unfortunate touch if it is offered as an explanation of Jesus's attitude, but perhaps it is not wholly out of keeping with the doubtful opinions of the supposed narrator.

The events which led up to the Crucifixion are described with a greater amount of detail than the author attempts to provide in other parts of his sketch, and possibly for the reason that he has here a particular hypothesis to explain and defend. His view is briefly that Jesus lost the support of the people by His refusal to head an insurrection against the Roman authorities, and that, on the other hand, it was because He was thought to be concerned in plotting such an insurrection that He incurred the ill will of the priests, who supposed that a rising would be the signal for a general massacre.

The author follows Renan in making the personal enmity of Hanan, or Annas, chief of the priests, the predominant factor in the situation; and on this supposition the speech which he is described as making to the Council of Twenty-three is well conceived, for it portrays a hard, pedantic, narrow-minded man. Renan thought proper to assign the argument that it was better for one man to die rather than that the nation should suffer to Hanan; whereas the writer of the Fourth Gospel expressly states that it was the advice of Caiaphas. While there is much to be said for the theory that Jesus's death was brought about by a Hananite conspiracy, on the ground of alleged sedition, there are certain considerations making strongly against it. To discuss them here would be out of place. It is sufficient to say that the author imparts a good deal of plausibility to his view, and that in the whole narrative, and more especially in the description of the last days, he writes with laudable restraint.

A further point of interest is the opportunity taken here and there to suggest sources for the ethical doctrine which Jesus preached. As in larger works, special stress is laid on the supposed relation with Hillel. Indeed, the author goes so far as to make the narrator say that in all the earlier teaching Jesus seemed to have expanded, but in no wise modified, the teaching of "The Two Ways"; and that the chief addition which He sanctioned was a kind of pride in poverty. But the ethical teaching of Jesus is so intimately bound up with His belief in the Fatherhood of God and the brotherhood of men that it can hardly be understood apart from that belief. The author errs in his comparative neglect of this aspect of Christ's doctrine; and it is an aspect which a learned Jew, giving an account of that doctrine, could not have failed to emphasize.

The History of Currency, 1252 to 1894. By W. A. Shaw, M.A. (Wilson & Milne.)

"THE purpose of this book," Mr. Shaw informs us in his preface, is twofold: "to illustrate a question of principle by the aid of historic test and application," and to supply information on "the currencies of the most important European states from the thirteenth century downwards." Mr. Shaw proceeds to explain that the question to be examined into is bimetallicism, to which he expresses himself as distinctly hostile. Mr. Shaw considers that the "verdict of history" supports him in this view, but it is by no means certain that those of his readers who study his book thoroughly will arrive at the same conclusion that he has done. What Mr. Shaw has shown is not the working of bimetallicism as now understood, but that the dishonest action of governments, the frequent depreciation of the coinage, and the consequent changes in the ratio at which gold and silver were valued led to many monetary difficulties and to much financial trouble. This is quite a different matter. The question whether it is better to employ two metals rather than one—a subject which has occupied minds of the practical ability of Sir William Petty and Mr. Huskisson, and of the intellectual capacity of Prof. Marshall and of

Prof. Jevons (whom, by the way, there is no sign of Mr. Shaw's having studied; at all events, their names do not appear among the authorities quoted, though Mr. Laughlin's book is mentioned)—cannot be dismissed with a few curt words of ridicule.

Mr. Shaw's remarks at the end of the first chapter show very clearly what had been the case with the coinages of the European world up to the date to which the history is carried at that point, about the reign of our Henry VII. The ground covered extends from 1252 to 1492. It is a good example of Mr. Shaw's method of dealing with his subject, and therefore it may be quoted in full:—

"On a review of the whole period two simple facts emerge with unmistakable plainness and import.

"1. It was a period in which the commercial expanse outstripped the reinforcing supply of the precious metals, and therefore in which a real decline of prices* prevails.

"2. The evil effects of such decline were enormously increased by short-sighted, crafty manipulation of the currency by the European rulers, and by the rough, unscientific system of the prevailing coinage and exchange rates, and by the inability of the age to understand, or even to perceive, the hidden working of two metals see-sawing against each other—acting as levers against each other—cutting each other's throats.

"The discovery of America corrected the fall of prices and saved Europe, but it left her rulers as deadly ignorant as before of the workings of bimetalism—to give a name to what they had not even perceived as a phenomenon, much less as a system."

And here we must pause for a moment to express our sincere concern at the controversial tone in which Mr. Shaw has dealt with his subject. He is quite aware of the manner in which it should be handled. The following passage in his preface shows that he can perfectly well appreciate the works of the great men who have laboured in the currency field before him:—

"In appending a list of the authorities used, it is difficult to overcome the feeling of humiliation which has come to me from the contrast of the ephemeral, slight, and unworthy treatment of monetary history to-day, with the grand, solid, scholarly works which the eighteenth century produced. With the exception of Soetbeer's magnificent labours, without which the present work would have been simply impossible as far as the statements of production and relativity of the precious metals are concerned, and of the similar historic work of M. Ottomar Haupt, the literature of this subject to-day is light and polemic and transitory to a nauseating degree."

And yet, after having expressed himself thus, Mr. Shaw can allow himself such expressions as "deadly ignorant" in the passage quoted above, a "weltering bimetallic system," a "malignant bimetallic law," "the malignant action of bimetallic law."

The calm, serious frame of mind in which a subject like the currency should be approached is hardly likely to be fostered by indulgence in expressions such as these. And hence it is not surprising to find Mr. Shaw mistaking the plain bearings of the question in discussing the effect of the bimetallic system established in France by the law of 7-17 Germinal, an XI. (March 28th,

1803). This system lasted till the abrogation of the Latin Union (1873). After saying that at

"no point of time during the present century has the actual market ratio, dependent on the commercial value of silver, corresponded with the French ratio of 15 $\frac{1}{2}$, and at no point of time has France been free from the disastrous influence of that want of correspondence between the legal and the commercial ratio,"—

after commenting on the ignorance of the "modern insular pamphleteer," and saying that "the plainest facts of history are thereby absolutely misrepresented,"—Mr. Shaw gives as an instance of the failure of the action of France to secure for the world at large a fixed and steady ratio for silver a table, mainly quoted from Soetbeer, which gives the ratio at Hamburg and at London. It could not, in the first place, be expected that the rate at these places would correspond with the legal ratio at Paris. Both London and Hamburg are under different currency systems from Paris, and no one could have expected the ratio in these three places to coincide. The table itself furnishes the dates of greatest fluctuation as 1808 and 1809. These were years of terrible storm and stress, and can scarcely be quoted as examples; but as a matter of fact, in the first of them the ratio was not more than 4·8 per cent. above, and in the second less than 3 per cent. below, par.

If we compare what occurred in Hamburg about this period with what took place in England, we shall find great variations in the price of gold. Mushet's tables show that in 1810 gold was valued at 4*l.* 10*s.* an ounce, and in 1814 at 5*l.* 4*s.*—a percentage, when compared with the mint price of gold, far higher than the variation of silver. It is true that "gold" was valued against "paper" at this time in England, but the difference between the market and the mint value shows how severe the demand for the precious metals was at that period. In most of the years over which Mr. Shaw's table and diagrams extend the difference of ratio is comparatively slight. Thus the maximum difference between 1833 and 1873—periods of much fluctuation in money matters—ranged between something like 3 per cent. above and 2 per cent. below par—a difference far less stringent and far less disturbing to all monetary transactions than that caused by fluctuations in the Bank rate from 2 per cent. to 6 per cent., which in this country we are so accustomed to that we scarcely think about such movements at all.

People sometimes say that the rate of the Bank of England governs the rate of discount for the whole world, and so in a sense it does, but only at a considerable distance, and in a similar way it does not follow that the legal ratio in France would govern the rate of exchange for gold and silver universally. Bimetalists have never claimed that gold and silver should be maintained at an equality. Under bimetalism legal tender gold and silver coins are given in exchange for gold and silver bullion. A premium on export may exist, but this is no guide to the purchasing power of the coin.

The whole matter is intricate, and it is difficult in the space at our disposal to make the subject really clear. But we may put the question of the position of the ratio above or below par in a very few words.

When the currency of a country consists of one metal, as is the case in this country, a demand for export, should it arise, falls on the one metal which forms the currency, and the "purchasing power" of the coin which remains in the country is altered through its increased scarcity. When the currency consists of two metals such a demand will fall on the "dearer" metal, that is to say, on the metal most valued in other countries. The inhabitants of the country on which the demand falls will retain the other, the "cheaper" metal, for their own domestic use till a turn in the exchange renders it possible for the "dearer" metal to return. The inhabitants do not suffer; the portion of the circulating medium which remains satisfies all their domestic wants; and as the agents, through whom the remittances of bullion pass, make a profit from the transaction, we cannot suppose that the movement of the "currency" will be unpopular with them. But we must not plunge further into controversy. At the present juncture of the "battle of the standards," to supply a simple narrative of facts is the best help the investigator can give.

Mr. Shaw's work supplies valuable information not easily to be obtained elsewhere, and we trust it may reach a second edition. In the hope that it may do so, we will venture to mention one or two errors of the press which the "reader" should have corrected. Thus the first column in the table of coinage of gold in France (p. 185) is headed "Gold (France)," when the context shows the word should be "frances." The name of Prof. Laughlin, correct on p. 255, is printed "Laughlain" on p. 252. Sir Louis Malet, apparently, is described as Lord Malet (p. 283); and the table of the production of gold and silver (p. 155) contains figures without any explanation of quantities, whether of ounces or any other weight. These are, however, very trifling blemishes. The work, as has been said, contains much information of great value, and if Mr. Shaw in his future writings narrates facts only and keeps clear of controversy, he will deserve and receive the thanks of all his readers.

NEW NOVELS.

Married to Order: a Romance of Modern Days. By Esmé Stuart. 2 vols. (Horace Cox.)

'MARRIED TO ORDER' runs the risk of being considered in some respects a twice-told tale, as its very title indicates, and as may be gathered from such incidents as the locking up of the hero by a madman, who leaves his victim to starve in his own house, and the arbitrary blinding of one member of a marital copartnership just as the other member returns to a full sense of marital duty. But Esmé Stuart's story could not fairly be described as commonplace, nor even as essentially melodramatic. The setting of the human romance is interesting enough, being moulded out of a genuine tradition of one of the North-Country dales, according to which a certain David Winskell had saved his native valley from the inroads of the border men, and he and his descendants had been dubbed kings down to the present century.

* By prices here and subsequently throughout this volume, is meant the price or tariff and Mint rate of the coins. There is no reference whatever to general prices."

Starlight through the Roof. By Kevin Kennedy. (Downey & Co.)

THE author of '*Starlight through the Roof*' has to some extent a story to tell, though the book is less a story than a series of sympathetic pictures drawn from a lonely parish in South Ireland. The annals of "lonely parishes" have been used rather too freely in fiction of late. These are not, however, of the *genre ennuyeux*—the only unpardonable form of literature. The "humble poor" of these out-of-the-way districts, though oppressed by poverty and worse, are lovers of fun and good-fellowship. They are also devout believers in spiritual agencies, and listen with delicious thrills (not unaccompanied by "glasses all round") to fireside talk of goblin, ghost, and fairy. The author has put a good deal of nature and spirit into his account of these simple and likable village folk. The book is written agreeably, but attains in places a higher point, for it shows a command of humour and pathos. Certain well-known national characteristics are crisply defined, but there are besides individual traits and idiosyncrasies to prove a power of original observation and presentment. On political matters a sufficiently temperate attitude is maintained, though one feels which way the innate sympathies trend. The joys and sorrows of this curiously imaginative race, and the quick and unfailing repartee that in good or ill fortune still seems to mark them out, are evidently near the heart of the writer, and for this reason, if for no other, should touch a reader. The volume betrays real understanding of the actual surroundings and material conditions of the Southern Irish, and the influence and appearance of wild places and wild weather are finely expressed. The careless merriment around the poor turf fires beneath the broken roofs, so near and so akin to the elements without, is well given. The figure of Father Curran is to be remarked for its mixture of manliness, prejudice, and impulsive warm-heartedness. His relations with his flock are of the primitive kind still to be found in remote portions of Catholic Ireland and France. So far, we know of no other book by the author, and as there are no other names on the title-page, it may be presumed to be the first. Whoever wrote it has been wise in introducing nothing but well-known, well-considered matter.

Lady Folly. By Louis Vintras. (Hurst & Blackett.)

THE quality of this preposterous book may be perfectly gauged by the following dialogue, in which a canon and a peeress are the interlocutors:—

"Are you fond of bathing, Canon Stoneleigh?" she asked, turning again to Cyril.

"Fairly so."

"But you prefer to watch others," she said, shyly, with one of her quick, bold, passionate looks.

"When the bathers are pretty."

"She blushed slightly at the directness of the compliment....."

The author probably regards this as quite Meredithian; but to our blunter perception it simply appears at once dull and indelicate. The fact is "Mr." Vintras is determined to keep up the reader's interest at any cost,

whether of decency or probability, and the price that has to be paid for this object is altogether out of proportion to the achievement. Lady Folly—*alias* Lady Castleroy, or (for some reason unknown to Debreton) Lady Suzanna Castleroy—is the daughter of a bishop, and a vain and beautiful personage, as heartless and flippant as Mr. Benson's "Dodo," from whom she is obviously descended. Another prominent female character is sufficiently abreast of the times to satisfy the most advanced members of the erotic school. It is needless to say that she has a past, and before the end of the book commits a cold-blooded murder. The masculine *melodramatis persone* are pitiable caricatures. There is not much to choose between sensational rubbish of this class and the decadent stories with which the public have lately been deluged.

Elizabeth Glen, M.B. By Annie S. Swan. (Hutchinson & Co.)

DR. GLEN has a romance of her own, which appropriately ends the series of her medical experiences. These mostly touch on love and marriage, though in 'Port Leyton's Heir' a different note is struck, and our reprobation is demanded for the unnatural mother of the cripple whom the irony of fate has made her elder son. 'Mrs. Platt's Husband' and 'Norah Fleming' must have been written for the benefit of men who are careless or inappreciative of their spouses, and both are pathetic stories. On the whole, there is plenty of good sense and good feeling in this moral little volume, though the parched novel-reader will not find its savour exhilarating.

An Experiment in Respectability. By Julian Stern. (Downey & Co.)

THE title of this volume is scarcely justified by its contents. The hero, Dr. Andrew Dalling, has been divorced from his wife, and, after several years of a Bohemian, not to say disreputable existence, at last, when all but penniless, contrives, through the kind offices of a friend, to captivate a lady of good family with some thousands to her name, whom he marries. At this point his "experiment" begins and ends. No sooner is the immediate problem of finance solved by his marriage with the accommodating heiress (who is unfortunately addicted to secret drinking) than he commences sowing more wild oats. The harvest is by no means disappointing; but it lands him in ever-increasing difficulties. We are all acquainted with a certain type of the man about town who gambles on the turf and in bucket-shops, swears like a stable-boy, drinks champagne in the daytime to excess, and cultivates the society of yellow-haired sirens (Dr. Andrew Dalling indulges in all these exhilarating pursuits); but he is not a very interesting—let alone edifying—character. It is to be regretted that Mr. Stern has seen fit to waste his time and talents upon such an unattractive theme. From the facility of expression and the knowledge of the world—or perhaps we should say of a world—he displays, we should judge that he might give his readers something much better than this slangy and vulgar production. Let him make the "experiment" of which his hero so speedily tires, and try to depict a society not entirely

composed of dissolute, drunken blackguards, but containing a fair percentage of sober, respectable human beings.

Rhoda Roberts: a Welsh Mining Story. By Harry Lindsay. (Chatto & Windus.)

MR. LINDSAY'S tale is not primarily a mining story, nor is its local colour particularly Welsh. There are miners, and incidents connected with a mine; but the plot is one which might with equal fitness be located in any part of England. A squire is murdered; his son is suspected, and keeps out of the way; a detective is called in, and puts the local police to the blush; a landlord's agent turns out to be a returned convict; the suspected son and his friends carry on conversations about the chequered phases of the detective's operations. It is not new, and it is not all true to life; but much of it is interesting and amusing when the reader has thrown himself into the stream of incident, and allowed himself to be carried along. There is religious feeling in the book, and nothing more unwholesome than the melodrama of the recorded villainy.

FRENCH AND GERMAN SCHOOL-BOOKS.

Der arme Heinrich. By Hartmann von der Aue. Edited by John S. Robertson. (Sonnen-schein & Co.)—This volume marks an interesting new departure in German school-books. Hitherto the study of German literature in England has been chiefly confined to the period in which Goethe and Schiller are the predominant figures; and the earlier classic period, that of the great epics and the *Minnesinger*, has been neglected, though German song never flowed more freely and sweetly than in the heyday of chivalry, the thirteenth century. This neglect is, of course, due to the difficulty of the language, yet with a little systematic study this may be overcome. Mr. Robertson has taken pains to make the beginner's path plain by excellent glossaries and notes, while the clearness of the print and the excellent get-up of the book will serve as baits to those who have any longings for a knowledge of Middle High German. A short grammatical introduction like that in the Clarendon Press 'Chaucer' would have been a great boon, and perhaps some day the editor may see fit to add it. The story of 'Der arme Heinrich' is not unknown to English readers, as it has been utilized in Longfellow's 'Golden Legend.' The book is short, interesting, and not too difficult, and should prove a success now that the Modern Languages Tripos has come to widen and deepen the study of German in this country.

First Book of German Prose. By Dr. Buchheim. (Bell & Sons.)—This is really the thirteenth edition of this author's popular 'Materials for German Prose Composition,' though containing only Parts I. and II., the easier passages. This fact speaks for itself, for it is clear that the book still fills its place, and has not been superseded by more modern rivals. It contains a good vocabulary and introduction, and is to be recommended in every way.

Lessons in German. By L. Innes Lumsden. (Arnold.)—This is a thoroughly good and scholarly book of the old-fashioned type, beginning with notes on the cases, and proceeding through 171 exercises in short sentences, arranged so as always to illustrate the rule at the top. We are probably on the verge of a change in our modern language teaching, such as has already taken place in Germany and America, and before long some attempt will be made to render the teaching more conversational, although teachers are not likely to accept the nostrums of Gouin and Berlitz in their entirety. However, as long as we cling to the strictly

grammatical scheme and continue to postpone continuous composition to a very late date, such a book as Miss Lumsden's may be useful. It is accurate and clear, the declensions are well arranged, and the order of words—that crux to the beginner—is clearly expounded.

The Gender and the Declension of German Substantives.—*The German Gender and Chief Rules of the Grammar.* By M. A. Ph. Buttman and J. J. Trotter. (Berlin, Hertz & Süssenguth.)—The German genders have been a source of sorrow to all learners, and since Mark Twain wrote his celebrated 'Appendix on the German Language' they have also become a butt to the scorner. These attempts at providing the rules for genders and other important grammatical matters in little handy volumes are to be commended, though it is a pity that the rules for gender and declension are confused together. Both books should prove useful for reference.

Longman's French Prose Composition. By Bertenshaw and Janau. (Longmans & Co.)—*Short Passages for French Composition.* By Barrère and Sornet. (Whittaker.)—Longman's school-books provide an excellent series, and we are glad to welcome one more. The combination of a French teacher and an English one has resulted in the production of a volume expounding all the intricacies and subtleties of French composition in good and clear English. The rules are followed by well-chosen exercises, notes, and vocabulary.—The 'Short Passages' are carefully graduated, and supplied with a vocabulary. We should like to protest against the spelling "Goëthe" in the title of one of the passages.

Impressions de Voyage en Suisse. By Alexandre Dumas. Edited by Louis Sers. (Rivington, Percival & Co.)—This little book contains the five chapters from the 'Impressions de Voyage' which tell the story of William Tell. The notes are good and full—if anything, too full, for we are afraid the schoolboy who reads of the various meanings of *pris congé à, pris congé de*, &c., will infallibly choose the wrong one when the crucial moment comes.

ANTIQUARIAN LITERATURE.

MR. E. B. CHANCELLOR has shown creditable industry in collecting a vast amount of information for his *History of Richmond and its Neighbourhood* (Richmond, Hiscoke), and, it may be added, there is probably no other place in England with so many interesting associations. Owing to its natural advantages and close proximity to the capital, Richmond and its environs have from the days of the early Henries been among the chosen abodes of royalty. Little remains at present of the old palace except the archway, surmounted by the escutcheon of Henry VII., and the old Wardrobe Buildings somewhat further back. There may be seen, too, portions of the old boundary wall, built of deep-red diamond-shaped bricks, a fine example of Tudor masonry. We remember some years ago—when, on account of alterations in the neighbouring buildings, it was necessary to remove part of the old wall—hearing one of the masons complain that it was very difficult to pull down such solid brickwork, and he added, it would be impossible to build it up again in the same state as before. In the early part of the eighteenth century Richmond became the resort of literary men, and there were few poets or famous authors at that time whose names are not in some way or other connected with this picturesque locality. A few years later and it was in great request as a summer retreat for people of rank and fashion, and we frequently read in Walpole's letters of his smart neighbours and their sayings and doings. The topographical part of this volume is satisfactory enough, and the account of the old Richmond Theatre is clear and well told; but in discussing social topics Mr. Chancellor is too fond of indulging

in conjectures which are never particularly instructive, and sometimes degenerate into twaddle. On a subject like that before us, abounding in interesting facts, Mr. Chancellor's speculative method is entirely out of place. In the description, for instance, of the old Richmond Wells the following passage is quoted from Folkestone Williams:—

"Addison, having stolen away from his Countess and his Kensington dignitaries, may have gathered materials [at Richmond Wells] for many a pleasant paper for his fashionable periodical. Here Prior, released from the cares of State, may have revelled with a band of kindred spirits in the social pleasures then generally indulged in by men of wit and fashion. Here Steele may have fed his genial humour at the expense of the empty fops with whom he condescended to associate. Here Pope, in some leafy retreat, may have ventured upon a declaration of his foolish passion for Lady Mary Montague [*sic*]."

This strain is continued with an account of imaginary visits to the Wells by Defoe, Swift, Arbuthnot, Bolingbroke, and Atterbury; and, in a burst of enthusiasm at his quotation, Mr. Chancellor adds, "What associations! What an assemblage of great names!" As these great names depended entirely on the writer's fancy, we should feel grateful to Folkestone Williams for his moderation in limiting himself to a mere paltry dozen. A few pages further on the reader is invited to accompany George III. in his morning ride from Kew to Richmond. The king, he is told, "would proceed along the river or up the hill, perhaps to pay an early call on Sir Joshua Reynolds, at its summit." Such an occurrence is most improbable. Reynolds was never a favourite of George III., who was prejudiced against him on account of his intimacy with Keppel and the Whigs. If Mr. Chancellor wished to supply some idea of Reynolds's life at Richmond, he might have told his readers of the pleasant evening at Sir Joshua's house described by Miss Burney, when she was introduced to Burke and Gibbon. Mr. Chancellor asserts that Reynolds delighted in the beautiful view from his Richmond house, but here he differs, at all events, from Charles Fox, who told Rogers that "Sir Joshua Reynolds had no pleasure at Richmond—he used to say that the human face was his landscape." It may be as well to quote one more passage in which Mr. Chancellor relates a supposed excursion of Pope to visit his friends at Richmond:—

"The wicked wasp of Twickenham," as Lady Mary Wortley Montague [*sic*] delighted to call him, may occasionally have dragged his little shrunken body, after having been well-nigh lifted into a boat and taken across the River, as far as the Green, to visit his innumerable acquaintances who were staying there, the Bouveries and Sheridans, George Selwyn and 'old Q,' Lady Di Beauclerc [*sic*] and Lady Mt. Edgecumbe, &c., all the cronies of Horace Walpole and all spending their lives drinking tea and talking scandal."

Mr. Chancellor's imagination has here led him far astray. At Pope's death in 1744 Mrs. Bouverie, Lady Mount Edgecumbe, and Lady Di Beauclerc were still children; neither Sheridan nor his wife was born; old Q, as he was afterwards called, was not yet of age; and Walpole had not even begun to build Strawberry Hill. Mr. Chancellor's memory sometimes leads him into as many inaccuracies as his imagination. The Duchess of Queensberry, he remarks, for instance, was immortalized by Prior as

Kitty the beautiful and young
And wild as colt untamed.

It would not have been difficult to discover the correct version of these well-known lines. On p. 301 we read of Madame Papendick, and overleaf the name appears as Pependick. This lady, whose journals were not long ago published, was herself rather uncertain as to the spelling of her husband's name, but its usual form is Papendick. In any case Mr. Chancellor might have decided which way he wished to write the name, and adhered to his choice. Some mention should be made of the numerous illustrations which this volume contains. Though not

well engraved, they are often of considerable interest, and some of them, reproduced from old prints, are decidedly curious. We should be glad to conclude our review with a few words in commendation of Mr. Chancellor's index, but we cannot conscientiously do so. One of the chief uses of topographical works is for purposes of reference, and for that object the index in this volume is not sufficiently copious.

St. Paul's Cathedral in the Time of Edward VI.: being a Short Account of its Treasures from a Document in the Public Record Office. Edited by John Orlebar Payne. (Burns & Oates.)—This is practically a reprint of the inventory of the plate, jewels, and ornaments of St. Paul's made in 1552, and published in the seventeenth volume of the *Ecclesiologist*. It is here prefaced by a polemical introduction, containing no new matter, and annotated with a few imperfect notes, chiefly taken from Dr. Rock's 'Church of our Fathers.' The first of these defines "pounced" as "ornamented," which will give a fair idea of the value of Mr. Payne's work.

A Descriptive Catalogue of Ancient Deeds in the Public Record Office. Vol. II. (Stationery Office.)—Topographers and genealogists have cause to be grateful for the compilation of such a volume as this, and we gladly call their attention to its existence and its value. Comprising deeds from three sources, the Treasury of the Receipt, the Court of Augmentations, and the Court of Chancery, and extending as it does over several centuries, the collection here catalogued is of a most miscellaneous character. The point on which we would specially lay stress is that there is more chance of discovering fresh matter in this vast accumulation of deeds than in the better-known rolls, which have for generations been accessible to, and searched by, antiquaries. The evidence of deeds is extremely valuable, both for families and localities, and for London alone there is, in this volume and its predecessor, a mass of interesting information. The London deeds are largely connected with Holy Trinity Priory, and we note one as early as the days of Prior Norman. A considerable number of early wills, many of them those of citizens, will prove attractive to genealogists; while the careful mention of field-names in their original form will appeal not only to topographers, but to students of the history of our language. It is impossible, within the limits of a short notice, to give an idea of the varied character of the documents here described. Those who are interested in early Oxford will find a curious indenture (C. 1782) of 1 Richard II. relating to "the Queen's Hall," while peerage students will discover in the acquisition by Sir John Cornwall, in 1440, of the Millbrook fief an explanation of his mysterious second creation not long after. A most curious document of 1377 (B. 3574) illustrates the early days of the iron industry in Durham. Of the execution of the work we can speak well, though it may not attain the elaborate perfection that is found in the calendars of rolls. The chief drawback in the eyes of the public will be undoubtedly the indexing of surnames only, omitting Christian names. But it is fair to observe that, with an index of over 160 pages as it stands, brevity was essential. Greater care, perhaps, might be given to cross-references; thus, for instance, under Reymes references should have been given to "Raimes," "Ram," and "Ramis," and conversely. On the other hand, we do not know on what ground Cornwall is identified with Cornwallis. The index of places represents great care and labour, but that of subjects seems disappointing in its scope. We have no doubt that the snare of "extension" by transcribers has been carefully guarded against, though in a charter of the Earl Warenne one would expect Rainald rather than "Rainer" de Warenne as a witness. Considering the difficult character of the work, the whole volume does great credit to those employed on its compilation.

Calendar of the Patent Rolls, 1330-1334. (Stationery Office.)—We welcome another volume of these admirable calendars, the contents of which do not call for any special notice, as they resemble those of the preceding one. The execution of the work, wherever we have tested it, seems quite admirable and a credit to the Public Record Office. To the topographer and the genealogist such volumes as this are simply invaluable, and we expect that they will be frequently consulted on the other side of the Atlantic. The rate of progress is well maintained, considering the many fresh undertakings of Mr. Maxwell Lyte and his able assistants.

THE WAR OF 1870.

AN extremely interesting, although very ill-compiled book is General Lebrun's account of his mission to Vienna in 1870, and of the Archduke Albert's visits to Paris for the preparation of the military convention between Austria and France for the invasion of Germany. It is published by Dentu under the title of *Souvenirs Militaires, 1866-1870*. The volume is swollen, or we ought, perhaps, to say padded, by a great quantity of worthless stuff about guns, missions to Belgium, and the details of the war of 1870-71. The only part of it which is of value—and it is of great historical interest—is the part which we have first named. In the important passages there is much repetition: most of the things come twice over, and some of them three times over. The following are the facts which the work brings out. The Emperor personally, after the first visit of the Archduke Albert to Paris in the early spring of 1870, gave directions to General Lebrun to go to Vienna to prepare a plan for the invasion of Germany by the whole armies of France and Austria, and 100,000 Italians promised by Victor Emmanuel. There is no evidence in the book that the Italians made definite promises, except General Lebrun's repetitions of the statements of Louis Napoleon and of the Archduke Albert. The latter assumed that Italy would place her whole forces, and not only 100,000 men, at the disposal of the allies. The reader will, of course, be mindful of the fact that publications in Italy have shown that Prussia had bought the neutrality of Italy before this date, so that if Victor Emmanuel really promised Louis Napoleon 100,000 men, he "promised both sides." It is probable that he was merely endeavouring to buy Rome. To return to the Austrians. The French Emperor's plan was that while the French menaced the Palatinate, three armies of 100,000 each, French, Austrian, and Italian, should march straight into the extreme south of Germany. The Italians were to occupy Munich permanently, and the southern states were to be detached from the northern alliance. General Lebrun was already known to have left Paris on May 28th, passing through Berlin to throw the Germans off the scent, which he did not succeed in doing. General Lebrun on reaching Vienna had repeated conferences with the Archduke. He told him that in fifteen days the French could cross the frontier with 400,000 men; and the Archduke assumed that the Prussians could not place in line so large a force, and that not in a month. The intelligence department of the Vienna Foreign Office was sadly misinformed. The French never reached 250,000 upon the frontier, and they were attacked by the Germans at a much earlier date than had been named for the full mobilization of the German forces, and attacked by enormously greater numbers than had been pronounced possible. It may be said, roughly speaking, that the German mobilization took half the time and produced double the forces which had been calculated by Austria, and that the French mobilization took double the time and produced half the forces expected. General Lebrun, after completing the whole of his arrangements with the Archduke, found that Austria absolutely

refused to declare war at the same date as France, and that her mobilization would take forty-two days. All she promised was to begin her mobilization on the day of the French declaration of war. After his conferences with the Archduke Albert, General Lebrun saw the Emperor of Austria, who made it quite clear that the war must be so brought about as, in the first place, to seem forced upon him; and, in the second place, brought about with a certainty of success. He had already risked two unsuccessful wars, and the third must be successful. It was a *sine qua non* with the Archduke Albert that the declaration of war should not be earlier than the spring of 1871, and that the allies should have the whole summer before them. The Austrian *generalissimo* considered a declaration of war late in the summer as fatal to all chance of success. It is pretty clear from this book that the Germans knew that they would be attacked in April, 1871, by the two powers, if not by three, and there are hints also that Denmark would have moved. The result was that Bismarck anticipated his enemies by the forcing of the Spanish candidature in such a way as to drive the French into immediate war. The Austrians, seeing the slowness and confusion of the French preparations, and finding that Italy was deserting, naturally did not commence that mobilization which had been promised.

MM. Armand Colin & Cie. publish *La Guerre et la Frontière du Rhin: La Solution*, by Jean Heimweh, a writer who has already written five similar works, some of which have been noticed by us. The friends of peace will welcome this little volume, which, however, is not destined to produce more effect on German feeling than have its predecessors. Strasburg is to be a free town, and Germany to contribute as well as France to keep up its university, with the hope that one day it may become the capital of the United States of Europe. The author's dreams of generosity on the part of the German Emperor will hardly be helped by this suggestion.

OUR LIBRARY TABLE.

MR. CHARLES G. HARPER'S latest book, *The Portsmouth Road* (Chapman & Hall), is of considerable merit so far as the illustrations are concerned, and the text has at least the virtue of being readable. It is impossible, however, to term the volume a model of arrangement, and it contains too much quotation for quotation's sake, from Pepys, Gibbon's autobiography, Wilkes's letters to his daughter, and so forth. Mr. Harper has put old local newspapers to better purposes, and some of his stories of murders and highwaymen, if a trifle gruesome, do illustrate a bygone age. His disquisitions on the chief buildings of Guildford and other familiar spots do not embrace any conclusions that are startlingly novel, and we notice some minor errors, such as the confusion of Philippe Egalité with Louis Philippe on p. 101. And why should Sir John Vanbrugh be called an amateur dramatist? However, except for a rather irrational objection to bicyclists, the production may be dismissed with a verdict of general approval.

MESSRS. P. S. KING & SON publish a second volume of the *Transactions* of the Political Economy Circle of the National Liberal Club, edited by Mr. J. H. Levy, honorary secretary of the Circle. The daily newspapers have mentioned from time to time the most important of the papers read before this Circle, and the leading incidents of the discussions which have occurred upon them. They include the valuable paper of Mr. Foxwell on 'The Monetary Situation.'

Profil de Femmes is a volume by M. Maurice Paléologue, published by Calmann Lévy, which contains five chapters, of which three are excellent. Dismissing those on the nun of Por-

tugal ('Lettres Portugaises') and on the loves of Heine, we may point out that the author shows himself a true historian in his life of Queen Louise of Prussia, and an admirable observer in his notes on the wives of great men in the essay on Madame de Chateaubriand. His remarks on Frau von Goethe, on Madame de Lamartine, and on two types, of which one suggests Madame Renan, and the other one of the most devoted and admirable of living women, are full of charm. The essay on Adrienne Le Couvreur, mistress of Peterborough, of Maurice of Saxony, and of Voltaire, is remarkable in proving that this actress of the Regency wrote the thoughts on love of a modern woman—or, indeed, of a French lady of our day.

M. CALMANN LÉVY publishes the first volume of a *Parliamentary History of the Finance of the Monarchy of July*, by the late M. Calmon, a friend and colleague of M. Thiers. It is too technical to find many readers outside of France.

WE have received from "Patrick Geddes & Colleagues," of Edinburgh (London, Fisher Unwin), the first number of the *Evergreen*, so called after the well-known miscellany of Allan Ramsay. Messrs. Constable & Co. have done their best by providing luxurious type and paper, and the illustrations are of varying excellence. The calf-love of 'Robene and Makyn,' as set forth by Henryson, is dramatically illustrated. Another pathetic study is the 'Pipes of Arcady,' and the drawing of the Tron and St. Giles's gives the due touch of local colour. It is an excellent arrangement that the full-page illustrations are faced by fair spaces of blank paper, which rest the eye.—We have also on our table some numbers of a highly meritorious periodical, the *Educational Review*, published at Madras; and the first number of the *Revue pour les jeunes Filles* (Paris, Colin & Cie.), an excellent magazine, of which the title indicates the aim.

MESSRS. BLACKWOOD & SONS deserve praise for having undertaken a new edition of Galt's novels, and begun it with two neat little volumes containing the *Annals of the Parish* and *The Ayrshire Legatees*, of which Messrs. Macmillan published a handsome reprint the other day; but why it should require one person to edit the reprint and another to write the introduction is hard to say. However, in the introduction Mr. Crockett says the obvious thing pleasantly enough; but we cannot agree with him about Sir Walter's Scotch. The memoir—which we presume is of Mr. Meldrum's writing—would have been better had it been written in simpler style.—Another instance of clashing reprints is furnished by the publication in Messrs. Macmillan's "Standard Novels" of *The Adventures of Hajji Baba*, of which we lately noticed a very handsome reprint, published by Messrs. Methuen, and prefaced by Prof. E. G. Browne. The Hon. G. N. Curzon, who of course would not claim Mr. Browne's knowledge of Persian life, has contributed a readable introduction, and Mr. Millar's illustrations show much cleverness.—Messrs. Constable have continued their highly commendable reprint of the "Waverley Novels" by the issue of *Guy Mannering*. As Messrs. Black have written to us on the subject, we may say that the original plates are in the hands of that esteemed firm, those in the reprint before us being reproductions by some process or other. We may possibly not have made this clear in our notice of the preceding volumes.—Mrs. Cashel Hoey's successful novel *A Golden Sorrow* has been reprinted by Messrs. Low & Co.

WE have on our table the *Reports* of the Free Libraries at Battersea, Chelsea, Norwich, Plymouth, Richmond (Surrey), and Wigan. At Battersea the finances are in a more satisfactory condition than last year. The issues from the reference libraries at Chelsea have diminished in number, while those from the lending libraries have increased. From Norwich come

complaints of want of space in the lending department and lack of cataloguing in the reference department. Mr. Wright appears to be anxious to reconstruct the buildings of the Plymouth Library. The Richmond Library seems to be prospering. At Wigan the gas is said to be injuring the books. The Report of Baillie's Institution, a free library in Glasgow, has also reached us.

We have on our table *Manual of English Literature, 1750-1850*, by J. M. Brown (Whitcombe & Tombs).—*From the Greeks to Darwin*, by H. F. Osborn, Sc.D. (Macmillan).—*Livy's History of Rome, Book IX.*, translated by F. Storr, M.A. (Bell & Sons).—*The Fables of Phædrus*, edited by the Rev. G. H. Nall (Macmillan).—*Macaulay's Horatius and Battle of Lake Regillus* (Blackie & Son).—*Western Asia according to the Most Recent Discoveries*, by C. P. Tiele, translated by E. J. Taylor (Luzac).—*The Illustrated Guide to Wells-next-the-Sea*, by L. Langwood (Jarrold).—*Machine Construction and Drawing*, by H. Adams (Chapman & Hall).—*Swimming*, by A. Sinclair (Routledge).—*Questions and Answers on Maxim Machine Gun*, by Capt. H. T. Lukin (Gale & Polden).—*Butchery, and its Horrors*, by J. Oldfield (The Ideal Publishing Union).—*Burning Questions*, by W. Peart-Robinson (Kegan Paul).—*An Introduction to the Study of English Fiction*, by W. E. Simonds, Ph.D. (Isbister).—*The Beech-croft Mystery*, by C. Strange (Newnes).—*The Heir of Fairmount Grange*, by A. M. Machar (Digby & Long).—*The Adventures of Sir Jeremy Fudge, Q.C.*, at a Fancy Ball, by H. Humphrey (Glasgow, Melville & Co.).—*Lady Leola and I*, by Hal Dymond (Thurgate & Sons).—*Thought Fairies: a Tale for Boys and Girls*, by H. Waters (Digby & Long).—*Angeline, and other Poems*, by F. V. C. Sergeant (Sonnenschein).—*Religio Clerici, and other Poems*, by A. Starkey (Stock).—*The Divine Surrender, a Mystery Play*, by W. Wallace (Stock).—*Short Notes on the Book of Joshua*, by the Rev. W. G. Whitlam (Relife Brothers).—*Hymns and their Stories*, by A. E. C. (S.P.C.K.).—*On Children*, by Bishop Thorold (Isbister).—*Persecution and Tolerance*, by Bishop Creighton (Longmans).—*Prayers for Young People*, by K. L. H. (S.P.C.K.).—*On the Loss of Friends*, by Bishop Thorold (Isbister).—*The Ministry of the Spirit*, by A. J. Gordon, D.D. (Baptist Tract and Book Society).—*The Parchments of the Faith*, by Rev. G. E. Merrill (Baptist Tract and Book Society).—*and On being Ill*, by Bishop Thorold (Isbister). Also the following Pamphlets: *Untersuchungen über den Ursprung der Deutschen Stadtverfassung*, by Dr. F. Keutgen (Leipzig, Duncker & Humblot).—*Seifenblasen, moderne Märchen*, by K. Lasswitz (Weimar, Felber).—*Minorenni Delinquenti*, by Cav. L. Ferriani (Milan, Kantorowicz).—*Die eschatologischen Aussagen Jesu in den synoptischen Evangelien*, by D. E. Haupt (Berlin, Reuther & Reichard).—*and Palästina und Syrien*, by E. von Starck (Berlin, Reuther & Reichard). And the following New Editions: *A Short Constitutional History of England*, by H. St. Clair Feilden (Oxford, Blackwell).—*The First Four Books of Xenophon's Anabasis*, edited by W. W. Goodwin and J. W. White (Boston, U.S., Ginn & Co.).—*The Complete French Reader*, compiled after that of F. Ahn by A. Duvéant (Marlborough).—*French Poetry for Children*, selected by F. Louis (Thimm).—*King Erik: a Tragedy*, by E. Gosse (Heinemann).—*The Problems of a Great City*, by A. White (Remington).—*and The Canon of the Old Testament*, by H. E. Ryle, D.D. (Macmillan).

LIST OF NEW BOOKS.

ENGLISH.

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Eyton's (R.) *The Temptation of Jesus*, and other Sermons, cr. 8vo. 3/6 cl.

Pierce's (W.) *The Dominion of Christ*, cr. 8vo. 3/6 cl.

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Dictionary of National Biography, edited by S. Lee, Vol. 43, 8vo. 15/ net.

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Philology.

New English Dictionary, edited by J. A. H. Murray, Part 8, imp. 4to. 12/6 swd.

Schiller's Maria Stuart, with English Notes, &c., by C. A. Buchheim, 12mo. 3/6 cl.

Tennyson's *Lancelot and Elaine*, with Introduction and Notes by F. J. Rowe, cr. 8vo. 2/6 cl.

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ARABIC MANUSCRIPTS IN THE BRITISH MUSEUM.

MORE than ten years have passed since we noticed in the *Athenæum* the third volume of Dr. Rieu's admirably prepared catalogue of Persian MSS. in the British Museum, having reviewed the two previous volumes in 1879 and 1881 respectively. We have now to speak of a supplement to the collection of Arabic MSS., of which the catalogue was completed twenty-three years ago.

Independently of a concise preface, touching upon the general character of the MSS., and mentioning the names of those from whom they have been procured, by purchase or presentation, the volume before us consists of 935 double-column quarto pages. Of these "Christian Literature" occupies barely thirty-seven pages, or a twenty-fifth part; but as the language of the manuscripts is, in the main, Arabic, and therefore practically "Mohammedan," a comparative scantiness under other comprehensive designations is not surprising. Moreover, if we keep in mind the fact that the whole collection is supplementary, there will, perhaps, be no cause to anticipate abundance in any particular branch of research. Deficiency of material does not, however, always imply lack of significance in the modicum realized, and the glance which we propose to take directly at the items involved in the present case will suffice to certify their high value and interest.

Since the publication of the last catalogue of the Arabic MSS. "the accessions have been so numerous as to reach in March of the present year a total of thirteen hundred and three," a rapid increase which "has been mainly due to the acquisition by the Trustees of six important private collections.....those of M. Alexandre Jaba in 1872, of Sir Charles Augustus Murray in 1875, of Major-General Sir Henry Rawlinson in 1877, of Alfred Freiherr von Kremer in 1886, of Dr. Eduard Glaser in 1889, and Mr. Edward William Lane in 1891 and 1893." Mention is also made, in the preface to the Catalogue, of other collectors, notably Col. S. B. Miles, "late Political Agent in Muscat, who, at various times between the years 1875 and 1891, presented to the Trustees no fewer than fifty rare and valuable Arabic MSS.," Mr. Ernest Wallis Budge, the able and indefatigable Keeper of Oriental Antiquities, who in 1889 and 1891 secured for the Museum "two large sets of Oriental, chiefly Arabic, MSS.at Mosul and the neighbouring town of Elkosch," and "Mr. Sidney Churchill, Persian secretary to the British Legation in Teheran." To these may be added the highly esteemed name of Sir John Kirk, formerly Consul-General in Zanzibar, and that of the never-to-be-forgotten General Charles Gordon.

Space would fail us to attempt anything like an analysis of the whole supplement. We

therefore confine our attention to a few pages only, reverting, in the first instance, to "Christian Literature."

Under "Bible" are classified certain books, or fragments of books, in the Old and New Testaments and Apocrypha, the texts of which, with occasional rubric or comment, will at once attract the reader who loves exegesis. These were, for the most part, collected by Sir Charles Murray, when Her Majesty's Consul-General in Egypt; but there is also one presentation by Col. Miles—an imperfect manuscript of the four Gospels in Syriac and Arabic—which cannot fail to possess interest for such of our societies and associations as deal with questions of the Eastern Church. Exclusive of the text itself, it contains rubrics showing us on what occasions certain passages are to be read. One group of verses (the first eight in St. Matthew xii.) should, for example, be used on the evening of the second Sunday after the Feast of the Cross, also for the Mass of the fifth Sunday in Lent, and again on the evening of a specified Friday. Not one of the writings is earlier than the twelfth century; and two are as late as the nineteenth. Under "Commentaries" it is observed that the first entry refers to a commentary on Genesis, including the entire text in Arabic, by Ephraim Syrus, "whose commentary upon the Pentateuch is preserved in the Bodleian Library" (date A.D. 1386). The fourth and last entry is of "a Commentary upon the Apocalypse, translated from the Latin of the Jesuit Johannes Stephanus Minucius, by Butrus B. Yuhanna al-Suryani al-Halabi, a pupil of the Propaganda (A.D. 1284)." The MSS. illustrating "Liturgies and Offices" contain passages which it might interest Biblical scholars to compare with later Arabic versions, like those, for instance, of the British and Foreign Bible Society. Bigoted Muslims would, possibly, be startled at finding the term "Mas-haf," so generally used for the Kur'an, applied to our own Scriptures in the common heading for the lessons from St. John's Gospel appointed for the Easter season, and from Easter to Pentecost. Under "Theology" Mr. Budge has five, and Sir C. Murray two valuable contributions. One of the former is "a full exposition, by question and answer, of the rites and ordinances of the Chaldean Church, and of their meaning, by Mār Yūsuf II., Patriarch of the Chaldees"; one is a translation, from the Latin, of extracts from the works of St. Teresa; and one a translation, from the Italian, of 'Confessions' attributed to Christoval de Vega, a Spanish Jesuit, who died in 1672. Sir C. Murray's collections are from Coptic sources. These last have, moreover, supplied, under "History," a MS. apparently of the fifteenth century, entitled "A History of the Jews," ascribed to Yūsuf B. Gorion; another, perhaps of the same period, which should not be unknown to Semitic scholars, of the "History of the Dynasties," by Abū'l-Faraj (Bar-Hebræus); a transcript made in the eighteenth century of the 'Kitābūt-tawārikh,' a thirteenth century work, "treating of the various eras and systems of chronology in use with the Eastern nations, with chronological tables"; and an anonymous record of the 'Lives of the Patriarchs of Alexandria, from the first, St. Mark the Apostle, to Matthew the 87th,' brought down, by appendix, to the 104th Patriarch, Peter, who died in A.D. 1726. Col. Miles contributes, under the same head, an interesting fragment of an historical work divided into three books, of which the first is lost. "The second," we read, "of which portions only are extant, relates to theological and controversial matters, while the third, which forms the main part of the volume, treats of the history of the Roman and Byzantine emperors down to A.D. 670." Among the Arabic headings of this broken history is one, in book ii., to the following effect: "The seventh section makes evident that the beginning of the manifestations of our

Lord's Gospel [more literally, perhaps, "the manifestation of the Gospel to our Lord Jesus the Messiah"] and of belief in it was from the East"; or, as expressed in the words of the Catalogue itself, it purports "to show that Zarā-dusht (Zoroaster) predicted the Advent of Christ."

Under "Homilies" will be found more varied information than the title would presuppose; for besides the homilies of St. Ephraim Syrus, and discourses of distinguished bishops and patriarchs, there are biographies, histories, visions, and doctrinal rules and expositions. We observe, however, that the greater number of MSS. described have been translated by the learned and enterprising Coptic scholar M. Amléneau. "Philosophy" comprises mainly treatises on metaphysics and logic, in the original Arabic, or translated from the Latin. All the MSS. under this head have been collected by Mr. Budge. Under "Coptic Grammars and Vocabularies" are one vocabulary of the thirteenth century and one of the fourteenth, but there is little which seems to demand special notice. "Poetry" deals with two works only: one, the 'Diwān,' or collection of poems, of a Maronite monk, al-Labnāni, better known as Jabrā'il ibn Farhāt, who died as Maronite Bishop in Aleppo in A.D. 1738; the other, that of Nicolaus Sa'igh, "Superior of the Basilian monks in the convent of St. John, Shuwair, in the Druzes' country." Neither work is unknown to European libraries, the first appearing in the St. Petersburg and the second in the Vienna catalogue. Under "Samaritan MSS." the eleventh and last subdivision of the department we have been reviewing, are six entries, none of which discloses the name of a donor or provider. The Biblical half consists of a somewhat incomplete Arabic version of the Samaritan Pentateuch, dated A.D. 1324, of which a MS. is described in the Bodleian Catalogue; a second copy of the same translation, dated 1503; and the "Pentateuch in Hebrew and Arabic, written in two columns, the Hebrew text in the Samaritan character on the right, and the Arabic translation on the left." The second half is composed of the Samaritan chronicle by Abū'l-Fath. B. Abī'l-Hasan al-Sāmīri al-Danaṣī, a work compiled, as stated in the preface, A.H. 756 (about the middle of the fourteenth century), "for the High Priest Finhas—it extends from Adam to the time of Hārūn al-Rashīd"; a second copy of the same chronicle, dated 1868, three years after the publication of Vilmar's Gotha edition; and "a collection of dogmatical treatises in verse and prose, in exposition and defence of the Samaritan creed, by Ibrāhīm al-'Ayyā al-Sāmīri B. Y'akūb al-Danaṣī al-Marjāni." The description of this last entry, which is subdivided in analysis, will probably tempt scholars to examine the component parts of the work referred to, for any treatment of the subjects mentioned in the several headings should supply curious and instructive information.

It is not clear why the term "Mohammedan Literature" is withdrawn immediately after its appearance at the close of the Christian manuscripts, and as the heading of two following pages; nor is it once again repeated. Its use in the "Table of Contents" leads to the inference that it is more or less applicable to the whole volume under review—less the 37 pages before specified. A very large proportion (some 430 pages) is taken up under the six heads, "Coran" (sic), "Tradition," "Theology," "Law," "History," and "Biography." On the other hand, "Cosmography and Geography," with 14 pages only, is less full than might have been expected. Fourteen out of twenty-four entries under this double heading refer to manuscripts collected by Sir Henry Rawlinson, whose acquaintance with the subject treated, both from the point of view of a geographer and Orientalist, and official position at home and abroad, have rendered him the fittest of

gleaners. *Au reste*, about 155 pages are allotted to "Sciences," 64 to "Poetry and Anthologies," 41 to "Miscellanies, Fables, and Tales," 9 to "Ornate Prose and Letters," 67 to "MSS. of Mixed Contents," 21 to "Latest Accessions, Appendices, and Corrections," and 100 pages are occupied by a quadripartite index.

One tempting subdivision of "Mohammedan Literature" is that of "Asceticism and Sufism" (we thank Dr. Rieu for discarding a second *et*), which commences with "a collection of thoughts and precepts relating to the rules and duties of religious life ascribed to Imām al-Sādiq, i.e., the sixth Imām, Ja'far B. Muḥammad al-Sādiq, who died A.H. 148" (A.D. 766). The Arabic title may be interpreted 'The Lamp of the Law (*Shari'at*) and the Key of the Truth (*Hakikat*)'—the two transliterated native words being the respective designations of the first and third state of the Sufi or Mohammedan mystic. Second in order comes the 'Risālah,' described as "a celebrated text-book of Sufism by Abū'l-Kāsim 'Abd al-Karīm B. Hawāzin al-Kushairi, who was born A.H. 376, and died in Nishapur A.H. 465" (A.D. 987-1073). It is addressed to the Sufi community in the cities of Islam. If proof were wanting that the tenets of the sect are not obsolete at the present day, this would be found in the fact that the work was printed at Bulak in A.D. 1867, and reprinted there in 1870. Had the attention of our administrators and executive officers not been drawn so much to political, financial, commercial, and other urgent practical considerations, greater importance might have been attached even to these minutiae, reflecting as they do the workings of Egyptian Mohammedanism. Should the British occupation be prolonged, a move may yet be made to sound the depths of the national religious character in a country possessing one of the most influential strongholds of Muslim propaganda. The question is not one of proselytism or the mission field, but of history and diplomatic usefulness. There is no good reason why any essential item in the register of our administrative responsibilities should be relegated for interpretation to strangers and outsiders. Of the twenty-one entries under the heading we have selected, one besides the 'Risālah' is of the eleventh century A.D. It is a "Moral treatise on the vices of the soul and their cure, by Abū 'Abd al-Rahmān Muḥammad B. al-Husain B. Mūsā al-Sulamī al-Naisābūrī." The word translated "vices" may often imply mere "defects"; but the passage from which the title of the treatise has been obtained seems to supply a context warranting the stronger interpretation. The author of this work, who is "called the chief of the Sūfis of Khorasan," must have been born a few years prior to the martyrdom of Huseyn bin Mansūr, known as Hallāj (the "wool-carder"), referred to by Prof. Browne, of Cambridge, as one of those early quietists of Islam who were persecuted by the doctors of that religion, the said Hallāj having been himself "crucified or hanged." Five Bābi MSS. are mentioned in the Catalogue. One, the 'Aḥsan al-Kisās,' or 'Best of Narratives,' is by Mirzā 'Alī Muḥammad Shirāzi, the first Bāb, who was shot at Tabriz in July, 1850; the second and third are copies of the 'Ikān,' by Bahā, the most prominent and more generally acknowledged of 'Alī Muḥammad's successors; the fourth is the copy of a letter from Bahā to Nasrū'd-dīn Shah; and the fifth is a collection of the same chief's letters. It is not the fault of the collectors of MSS. any more than of the compiler of the Catalogue, that little remains to be stated in respect of the Bābis that has not been divulged by Prof. Browne.

The exceptional bulk of the volume is not only rendered intelligible by reason of the large number of manuscripts described, but may be accepted as in some way indicative of its intrinsic value. Dr. Rieu's previous labours in the same department of research have stamped him as the most

trustworthy of referees and guides among the written memorials of Persia and her surroundings, which now form one of the most brilliant collections of the British Museum—relics which are practically as direct evidences of an actual Oriental civilization as are the monuments of Rome and Egypt of a bygone sovereign power. The reputation which the keeper and expounder of these memorials has established for himself in this too little frequented walk is of that special character that it may, without exaggeration, be qualified as unique. Dr. Rieu's transfer to the Arabic professorial chair at Cambridge is a token of the esteem in which his Semitic scholarship is held by the University authorities; but many members of the outside world of amateur or professional students, including soldiers and civilians, will join with the *pandits* of the universities in bearing testimony to his sound and thorough knowledge of the less complex Persian. In this versatility of acquirement few, if any, can be found adequately to supply his place in Great Russell Street. Who, again, will be found with similar readiness to assist, or similar courtesy to welcome, those many inquiring students at his door, who, however excellent their object, are not always the most patient or considerate of mankind?

Labour of this kind can only be fully appreciated by those who have themselves made a certain progress, or at the least broken ground, in the study of Oriental tongues. But the value of its results will be made patent by the consensus of approval of European critics. The task undertaken is national; its successful accomplishment is a national success. Its detailed history supplies one of the rare instances in which our country can urge an æsthetic right, as well as the power of the sword, to Eastern dominion.

YORKSHIRE WASHINGTONS IN VIRGINIA.

Russell Mansions, Southampton Row, W.C.

GENERAL JOHN MEREDITH READ has recently obtained and loaned me for examination an early seventeenth century document bearing the signature of Darcy Washington, Esq. It is endorsed by a later hand "19 Aug. 13 Jac. 1615," but Mr. Henry F. Waters, to whom I submitted the paper, points out that the date within is August 19th, 13 Caroli I., which is 1637. It is an *Inquisitio post mortem* taken after the death (May 31st, 1636) of John Howard, "coram Darceo Washington," Escheator for the King in county York, at Richmond in the said county, the jurors declaring that the deceased, lately of Beedall, possessed real estate in Leeming Magna held of the king, as of his castle of Richmond, by military service, and valued at three shillings a year; also that Christopher Howard, aged thirty-three, is his brother and next heir. The Escheator's seal is lost, but there can be little doubt that Darcy Washington used the usual three mullets and two bars, with a mullet on the upper bar for difference, found on the family tomb in the church at Adwick-le-Street. The document is of little intrinsic interest, and Darcy Washington is not of any certain connexion with the Washingtons of Virginia, but I am prompted by this old paper to refer to one or two facts which may be of interest to English antiquaries, as showing the probable emigration of one or more of this Yorkshire family to the colony before that of the General's great-grandfather.

But first I must not omit two references to Darcy Washington for which I am indebted to Mr. Waters. William Washington, of Topsham, Devon, gent., in his will, September 6th, 1650 (Grey, 154), refers to property in Loughboro, Leicestershire; mentions his wife Mary, son William (under twenty-one), second son Darcie, third son Thomas. George Gill, of Haslehurst, Norton parish, Derbyshire, gent., will made May 3rd, 1650 (Grey, 216), mentions

wife Ann; father-in-law, Darcy Washington, Esq.; three sisters-in-law, Grace, Mary, and Sara Washington; sister-in-law Mrs. Elizabeth Washington and her children Foliambe Washington, Godfrey Washington, Francis Washington, Mary Washington, Dorothy Washington. Concerning these entries of Mr. Waters I may say that William Washington, of Topsham, was apparently the younger brother of the Darcy mentioned in the will of George Gill. Both were sons of Richard, whose name is given as "Rychard" on the monument of his parents in Adwick-le-Street Church: "Jacobus Washington armiger dominus de Adwykesuperstratam et Margareta uxor ejus filia Johannis Anlabye armigeri" (see Hunter's 'Deanery of Doncaster,' vol. ii. p. 356). Darcy (b. 1594) seems to have been the eldest son.

Thus far no connexion between these Washingtons and those of Northamptonshire, from whom the General descended, has been traced beyond the arms they bore in common; and we have the parallel phenomenon in Virginia—two Washington families, residing in neighbouring counties from early colonial times, between whom no connexion has been discovered, except their arms. Mr. Wilson Miles Cary, of Baltimore, a careful genealogist, discovered in Land Book No. 1, p. 408, at Richmond, Virginia, record of a patent issued to Arthur Washington, December 23rd, 1636. This was about twenty years before Col. John Washington, great-grandfather of the General, went to Virginia. In the *New England Hist. Gen. Register* for July, 1890, Mr. Thomas Cleeman communicates records of Surry County, Virginia, proving that in 1658 one John Washington married the widow Mary Blunt (*née* Flood), by whom he had one son, Richard (who died 1725). That he was not Col. John is proved by the fact that the Surry John's wife survived him, and married Charles Ford. Among the living representatives of the family are Mr. Benjamin Gregory Washington, of Virginia, and the Hon. Joseph Edwin Washington, of Tennessee, member of Congress.

My conjecture that these Surry Washingtons are from the Yorkshire branch rests on the continuance among them of names characteristic of that branch—especially the chief names Richard, James, and Gregory. It is true that one Gregory appears in the old Northamptonshire branch, but in the other there were several. Moreover, there was in Virginia a Lund Washington, who took care of Mount Vernon in the General's absence, during the war of independence. He seems to have been of no known relationship to the General, and has not been satisfactorily placed by genealogists. Now Hunter's pedigree of the Adwick-le-Street Washingtons opens with "Richard Washington—Jane Lund." MONCURE D. CONWAY.

ELEPHANT: ALABASTER.

Hollingbourne, Kent, June 10, 1895.

ALLOW me to hazard a suggestion on one of the two derivations sought for by Dr. R. N. Cust in his letter to the *Athenæum* of the 8th of June.

The word ἀλάβαστρον—of which we have the English form *alabaster*—is, as your correspondent rightly states, to be found in Herodotus, iii. 20, and three times in the New Testament, i.e., in St. Matthew xxvi. 7, St. Mark xiv. 3, and St. Luke vii. 37, Greek and English versions; and is, therefore, of undoubted antiquity.

As to its being the name of a town, we have Brugsch's authority that it is used in the monuments to designate Hasuten, "the capital of the eighteenth nome of Upper Egypt." But this hardly helps us to find the required derivation. That the word comes from the Arabic I do not think at all probable, because not only has *al abiaz* an unlikely verbal affinity, but, as will be seen presently, *al* should be altogether

an imaginary prefix. On the other hand, the Greek "pot," mentioned by Dr. Cust, may bring us nearer to the truth. But let us see what information on the subject is contained in our dictionaries, one of which seems to answer the question asked, within incidental brackets. Ogilvie says: "Alabaster.....[*L. alabastrum*, from Gr. *alabastros*, a box for holding ointments, pear shaped, *without handles*, made of a yellowish marble called onyx; from *a*, privative, and *labē*, a handle]. A kind of soft marble....." If to this we add the following extract from Scapula, I think we have little need of further evidence as to a presumed Greek origin:—

"Ἀλάβαστρον, ον, το, vel Ἀλάβαστρος, ον, ο vel γ, alabaster: vasis unguentarii genus longitudine fastigiatur in pleniori orbem desinens: vel forma turbinata sine ansulis. Sic appellatur vel quasi ον λαβέσθαι (prehendere) propter lavorem sit δδύνατον, vel δατ το μὴ λαβὰς ἔχει, quod ansas non habet.....Apud Herodian. lib. 3 ἀλάβαστρον accipitur pro lapide alabastrite....."


Then, for this last word: "Ἀλάβαστρίτης, sub. λίθος, alabastrites lapis: marmoris genus ita dicti, quod ex eo alabastra conficerentur."

Elsewhere Scapula has: "Ἀλάβαστρον repetendum a nomine λαβῆ, quod, inter alia, notat ansam qua quid prehendas, oriturque a λαβω..... Ab isto λαβῆ verbum quasi est λαβῶ ansas prehendendo. Inde nomen ἀλάβαστρον proprie significare debuit id, quod tanquam ansa aliquid prehendas. Ab isto autem nomine, cum a prefixo, ἀλάβαστρον pp. est instrumentum, quod ansas non habet, quibus prehendas, atque inde eximie vasis unguentarii species sic dicitur."

I would, therefore, suggest that *alabaster*, if accepted as Greek, might be interpreted to mean a box, vase, or vessel without handles, that gives its name to the particular kind of marble of which it is made, and consequently to the sites in which it is found.

F. J. GOLDSMID.

THE word *elephant* presents a very grave difficulty, and I do not know that we can get much nearer than Bochart puts it to start with. He says ('Hieroglyph. i. 247) that the name of the elephant is 𐤀𐤋𐤍𐤏 or preferably *phil*. All over the East this is recognized. Ivory in India is *murfil*, which means elephant's tooth. The city of Philæ in Egypt is the same, he says, as Elephantis. Now if this is accepted the word holds from Ethiopia to the extreme Indies. But the Egyptians have another word, he tells us, which he writes in capitals, ΔΕΛΦΙΝΟΣ. This is manifestly related. Hesychius and Plutarch state that the Phœnician *alpha* means ox, and we know it may in Hebrew. When the Romans first saw the elephants in the army of Pyrrhus in Lucania they treated them as oxen, and named them *boves Lucas*, Lucanian oxen. If you take *phil* backwards, you get *liph* or *leph*; and if you prefix *N*, which aphæresis so often rejects, you have *eleph* to represent the name of the elephant all over the East. In a word of such uncertain origin I think this should be tolerated as being at least possible, and if confirmed further it is an etymon possessed of great interest in itself. Wachter gives the Hebrew pronunciation as *alluph*, and distinctly thinks that *ἐλέφας* is from it. But he seems far from sure that *helfant*, ivory, is from the Greek *ἐλέφας*.

There is one thing in this connexion generally lost sight of, but most curious, that is worth noting and that seems to connect the letter A with *aleph*. Its form is actually a copy of that in the most ancient Phœnician alphabet extant, as may be seen in the 'P. Cy.' i. 382. Its form is this , a rough imitation of an ox's head and horns. Europe has lost all account of this first letter as being in any way representative of horned cattle. It is stated as a fact that in the Punic language *Cæsar* means elephant. This is also strange.

As to "alabaster," Suidas is very curious, but evidently he gives merely a Greek guess:

ἡ ἑλὼν λαβὰς, i. e., ἄ, privative, and λαβὰς, a box to hold ointment made without handles. Does Mr. Cust think the 'N. E. D.' can be quite fairly said to explain in this instance the obscure by the more obscure in suggesting that the town in Egypt gives the name to the product found there? It is quite inevitable that one of two things has happened: either alabaster has named the town, or the town has given its name to alabaster. The town, Mannert says, lies in the hills of Middle Egypt between the Nile and Red Sea; he adds that alabaster is brought from the Mons Alabastrinus, thirty miles south-east of the town. Mr. James Burton ascertained the latitude to be 27° 43', longitude 31°.

In the Thebaidic version of N.T., Oxon, 1799, the word occurs thus ἀλαβαστρον, and even if this be copied from the Greek, it shows the word to have had a recognized existence in an Egyptian dialect. According to Pliny the product is found both in Egypt and at Damascus; the latter is white, and Parkhurst says that the finest of all is Italian, and comes from Carmania. The druggists of Egypt to this day keep perfumes in vessels made of it. It is called in Arabic *batsraton*, and with the article *al* becomes *al batsraton*. From this Mr. Cust may be able to give us the meaning. The mention by Herodotus shows that even at that early date it was used for keeping perfumes in. Is it of any consequence that there are no Arabic inscriptions? Inscriptions are only of value when they survive, but they cannot show much about origins at any time. Sign-speech is always outrun by the swift-footed Peter of talk. The Arabic, Hebrew, and Celtic are all close akin to the first tongue spoken by man, so that if you can trace a root to any of them there is nothing, that can disturb, to come behind it. C. A. WARD.

THE attempt made by Dr. Robert N. Cust to reopen the question of the etymology of the words *elephant* and *alabaster* is, from its needlessness and wastefulness, extremely irritating. As for the former word, until further facts throwing light on its origin are accumulated, we cannot possibly get beyond the inconclusive statement of Pliny (xxxvii. 54, 10): "Alabastritis is a stone which comes from Alabastron in Egypt, and Damascus in Syria"; while as regards the word *elephant* there can now be no serious discussion, so copious and conclusive are the facts illustrating its etymology, which I will here briefly review.

The only two species, or varieties, of extant elephants are *Elephas indicus* and *E. africanus*, the latter being distinguished from the former by its larger ears and, as a rule, larger tusks, and by having three toenails on each foot instead of four, as the former has. Also the facial expression of the latter is scared, suspicious, and malevolent, while that of the former is composed, trustful, and benevolent; the African elephant still being a wild beast, whereas the Indian elephant has become thoroughly humanized by its immemorial association with the wise and beneficent race of Brahmanical Hindus. The natural habitat of the African elephant lies from Senegambia to the Cape of Good Hope, although it has unfortunately been long since driven out northward from Southern Africa by the thriftless English settlers there. Whether it ever extended its range from the Cape of Good Hope up the coast of Eastern Africa into Abyssinia, or at some time gave place there to colonies of the Indian elephant, has never been satisfactorily determined. The natural range of the Indian elephant is from the left bank of the Indus into Further India, and across to the larger islands of the Indian Archipelago. In this connexion it may be mentioned that ivory is produced not only by the African and Indian elephants, but by the hippopotamus, the tusks of which are largely used for ivory carvings in India, and by the walrus, the tusks of which are similarly used in Europe; and that it was

also produced by the extinct mastodon, the ivory of which has continued to be used for decorative carving and inlaying in Russia to the present day.

Passing now to the human records of elephants and ivory, the first reference will be to graphic representations of them, and to actual remains of carved ivories, that have survived from the most ancient historical times to the present day. Besides numerous objects of carved ivory found both in Egypt and among the ruins of Assyria, including the section of an actual elephant's tusk found at Nimrud, to the definite dates of which objects we have no clue, ivory is used in the decoration of the coffin of the Egyptian king Antef II., whose date is fixed in the third millennium B.C. In the famous painting on the tomb of Rekhmara at Thebes of a procession of subject nations bearing tribute to Thothmes III., circa B.C. 1600, there is the representation of an elephant led by a Syrian, who is preceded by another Syrian carrying two elephant's tusks on his left shoulder, and leading a Syrian bear by his right hand. The elephant is identified by naturalists as of the Indian variety; and certainly the domestic fowl, a typical Burmese bird, is represented in another compartment of the painting. On the celebrated Black Obelisk of Shalmaneser II., B.C. 859-24, one of its five epigraphs represents an unmistakable Indian elephant, accompanied by an Indian ape, as part of the tribute of the Armenian Muzri to the Assyrian king. They also bring Bactrian (two-humped) camels and asses. The ivories found at Nineveh may be attributed to the same century B.C.; and although the carving of them is in the Egyptian style, they are assuredly of Assyrian handiwork. If the grain of them should be determined to be of African, and not of Indian ivory, that would not determine their origin, for, as we shall later see, Barygaza (corresponding with modern Broach) was the great emporium of the ivory trade of the Indian Ocean; and from Barygaza African ivory as well as Indian found its way into Anterior Asia and Northern Africa and Southern Europe, both by way of the Persian Gulf and the Red Sea; as also to Central Asia and China. Ivory, it is well known, was used with the utmost prodigality by the Greeks in their sacred sculptures, as in the chryselephantine statues of Phidias, B.C. 490-32, and Praxiteles, B.C. 364. The Indian elephant is everywhere represented on the Buddhist sculptures of Gandhara, Bharhut, Bhilsa (Sanchi), Amravati, B.C. 272 to A.D. 700, and on the Ajanta Cave paintings, B.C. 150 to A.D. 250.

The other reference under this head is to the express mention of the elephant and ivory in the monumental inscriptions and writings of antiquity. The inscription enumerating the offerings made by the Egyptian king Khufu, in the fourth or fifth millennium B.C., mentions carved ivory figures. I cannot learn the spoken sound of the Egyptian hieroglyph for ivory; but that of the hieroglyph for elephant is said to be *abu*, signifying "the horned," and derivatively "father": a name it is said to have interchanged with the hippopotamus. But the elephant was not a sacred animal, as the hippopotamus was, in ancient Egypt. It has, however, always been sacred in India, typifying the recreative, as the tortoise does the productive, force of nature; and hence Hindu mythology symbolically represents the world as supported by an elephant standing on the back of a tortoise. The inscription on the tomb of Amenemheb relates that his sovereign, Thothmes III., circa B.C. 1600, when in Mesopotamia, hunted and slaughtered no fewer than 120 elephants, and obtained their tusks, in the neighbourhood of Ni. This Ni has been identified with India, which is absurd, but the elephants must have been either Indian, as is most probable, or African, which is almost impossible. They were certainly not of the natural fauna of

Syria. Records of the Shang dynasty, B.C. 1700-1101, are said to note the import from India into China of apes, peacocks, ivory, carved ivories, tortoiseshell, and pearls. I take this at second hand. The "Great Inscription" of Tiglath-Pileser I., B.C. 1120-1100, relates that he slew ten mighty beasts, specifically named by him, in Haran, about the banks of the Haboras; and captured four alive, which he took, with the hides and the teeth of the slaughtered beasts, back with him to Assyria. The ideogram naming the beasts, which Rawlinson translates "buffaloes," Hincks translates "elephants." The teeth of buffaloes would hardly have been a prize for a king, and "elephants" is probably the correct translation. *Habba* is given as the phonetic value of the Assyrian ideogram for elephant. The name of the elephant does not occur in the English version of the Bible (Apocrypha excepted), but ivory is several times mentioned (in 1 Kings, 2 Chronicles, Psalms, Canticles, Ezekiel, Amos, Revelation), generally as simply *shen*, i. e., *dens*, a "tooth." But in 1 Kings x. 22, B.C. 992-588, it is specifically differentiated as *shen habbin*, literally, "tooth of elephants." The word *habbin*, though given the Hebrew plural form, is said not to be a native Hebrew word, but of foreign importation, and is traced to the Sanskrit *ibha*, "elephant." It has been presumed that *habbin* in the above text is a corruption for *hobnim*, "ebony," associated with *shen*, "ivory," in Ezekiel xxvii. 15, and that the passage should run "ivory and ebony"; but there is no justification whatever for this presumption. Homer, circa B.C. 850, mentions ivory, in *Iliad*, iv. 141 and v. 583, and *Odyssey*, iv. 73, viii. 404, xviii. 196, and xxiii. 200; and always by the name of ἐλέφας. Hesiod, circa B.C. 735, and Pindar, B.C. 522, also mention it by the same name, which among Greek and Latin writers is for the first time applied to the elephant itself by Herodotus, iii. 114 and iv. 97, B.C. 484—circa 430. His references are to the African elephant; while Aristotle, B.C. 384-322, describes only the Indian elephant. Alexander the Great defeated the elephant-supported army of Porus, B.C. 327. Ptolemy Soter defeated the elephant-supported armies of Antigonus, B.C. 306 and 305. B.C. 283-47, Ptolemy Philadelphus organized elephant farms somewhere between Abyssinia and the Soumali country, and in the course of a few years was able to support his army with 400 African elephants. But the African elephant has a natural terror of the more sagacious and equal-tempered Indian elephant, and on this account Ptolemy Philopator was on the point of losing the victory he ultimately gained over Antiochus the Great at the battle of Raphia, B.C. 217. It is related in Maccabees that (Indian) elephants were used by Antiochus Epiphanes in his wars against the Jews, B.C. 170-68.

Pyrhus first introduced Indian elephants into Italy, where with their aid he defeated the Romans near Heraclea, B.C. 280. Hannibal introduced African elephants, B.C. 218-17. Lucretius, B.C. 95-52, mentions them (v. 301) under the designation of *boves Lucas*, "Lucanian kine [referring to the invasion of Pyrrhus], with high-towered bodies and snake-like hand, taught by the Carthaginians [referring to the invasion of Hannibal] to endure the wounds of war, and rout the mightiest arrays of Mars." Virgil, B.C. 70-26, refers to ivory under the name of *elephas*, *Georgics*, iii. 26, and *Æneid*, i. 464; and of *ebur*, *Georgics*, i. 57. Horace, B.C. 65-8, uses *barrus* for elephant in the opening line of *Epode* xii.: "What are you after, you trollop, more fit to sport with sooty elephants?" and according to Isidorus the word is Indian. Ovid, B.C. 43—A.D. 18, refers, *Tristia*, iv. vi. 6, to the elephant as "the Indian monster," and to ivory, *Fasti*, i. 82, as *ebur*, and in the *Pontic Epistles*, iv. ix. 28, as the "Numidian tooth."

Pliny, A.D. 23-79, names the animal *elephas*, and ivory, *ebur*, viii. 1, 3 (4), and refers also to the tusks of the mastodon in the latter chapter, and describes them in xxxvi. 18 (36), as fossil ivory, *ebur fossile*. Martial, A.D. 43-100, refers to ivory as the "Indian horn," i. 72 (73), and elsewhere, frequently under the name of *ebur* (xiv. 5, 12, 77, 91), and to the elephant by its Greek name of *elephas*. Finally, among the Romans, Juvenal, circa A.D. 100, names the elephant *ebur*, xii. 112:—

*ebur ducatur ad aras
Et cadat ante Lares Gallitæ, victima sacra,
Tantis digna Deis, et captatoribus horum.*

In the 'Periplus of the Red Sea,' circa A.D. 90, ivory, *ἐλέφας*, is mentioned as exported in small quantities from several ports of Abyssinia and the Somalî country, and in bulk from Barygaza in Western India. Cosmas Indicopleustes, early in the sixth century A.D., states that the King of the Ounnoi in Northern India possessed 1,000 elephants, and that the Sinthou (?people of Scinde) and Orrotha (?Maharattas) also possessed elephants.

In the thirteenth century A.D. Marco Polo informs us that Zanzibar was then the emporium of the African trade in ivory, and it has ever since so remained, the bulk of the African ivory collected there being now shipped to Bombay, whence it is exported all over the world, Dieppe being the great centre of the ivory-carving industry of Europe.

From this summary of the facts bearing on the case it may be at once concluded that the Latin *ebur*, ivory, is the Sanskrit *ibha*, elephant, the word used for that animal in the Code of Manu, viii. 34, xi. 69, and xii. 67, the word *gaja* being used for it in xi. 137. In its present form the Code of Manu is dated by Prof. Bühler between B.C. 200 and A.D. 100; but it embodies materials of far earlier dates, and it may be accepted that *ibha* is one of the most ancient names of the elephant in Sanskrit, and Skeat accepts it as the etymology of *ebur*. Lassen assumed a compound *ibha-danta*, elephant-tooth, as the Sanskrit for ivory, and that this word, combined by the primitive traders of the Indian Ocean with the Arabic particle, formed another hypothetical word, *al-ibha-danta*, from which the Greeks formed their *ἐλέφαντος*. But the Greek for ivory and elephant is *ἐλέφας*, which naturally becomes in the genitive case *ἐλέφαντος*, without any assistance from the Sanskrit *danta*. Pott, on the other hand, derives *ἐλέφαντος* from a hypothetical word *alif-hindi*, the Indian ox. Here, again, the element *hindi* is quite superfluous; but there can be little doubt of the Hebrew *alif* (ox) being the ultimate source of the Greek *ἐλέφας* and Latin *elephas*. The names of the larger pachyderms and ruminants have always been interchangeable among primitive people. The Thibetans use the same word for ox and elephant. It has been shown that Lucretius calls the Indian elephant the "Lucanian ox"; and to this day the Kabyles term the elephant *elef-amegran* (the great boar), and we may safely assume, therefore, that the Greek *ἐλέφας* is the Hebrew *alif*, although it may have received at least an inflection also from *ibha*. The English word "elephant" is possibly a more decided instance of confluent etymology. Skeat derives it from *ἐλέφαντα*, the accusative of *ἐλέφας*; but the Middle English form of the word was *olifaunt*. The 'Nomenclator' of Adrian Junius, 1585, has: "*Elephas*, an oliphant"; and "oliphant" in old English dictionaries is also ivory. This cannot but suggest some connexion between the word "elephant" and the Gothic *ulbunðus* and Anglo-Saxon *olfend*, camel (Greek *κάμηλος*, from Hebrew *gamal*). The Old Saxon form of this word, *celibadu*, suggests that it may itself be derived from the Greek *ἐλέφας*, and that it is another instance of the interchange of names between the larger and more "kenspeckle" of the higher mammalia.

The names of the elephant now current in India are *hati* ("handy"-nosed), *gaja* (noble), *kari* (powerful), *datri* (toothed, tusked), *warana* (cf. *barrus* of Horace), *hima*, and *nag* ("snake"-snouted). The current words for ivory are *dhatu* (tooth), and *hati-danti* and *hati-danta* (elephant-tooth), and never *ibha-danta*. The Sanskrit word translated ivory in Manu, vi. 121, is *dantamaya*, which, Mr. Tawney tells me, is, literally, "that consisting of tooth."

GEORGE BIRDWOOD.

THE ORFORD LIBRARY.

REMARKABLE prices were realized at the sale of Lord Orford's library at Messrs. Sotheby, Wilkinson & Hodge's rooms on Monday and Tuesday in last week. The important books brought sums largely in advance of those given by the late owner, and the copy of the Second Folio Shakespeare at 540*l.* totally eclipsed all previous records. Allot, England's Parnassus, 1600, 34*l.* Ariosto, Orlando Furioso, Lione, 1556, Catherine de Medici's copy in morocco, with her monogram in coloured leathers let in, 130*l.* Lord Bacon, The Two Books of the Proficiency of Learning, large paper, 1605, 49*l.* Biblia Greca, Venet., Ald., 1518, 27*l.* Epistolæ Familiares Ciceronis, Venet., 1522, Grolier's copy, but binding mended, 30*l.* D'Orléans (Le Père), Histoire des Révolutions d'Angleterre, 4 vols., Paris, 1750, with the arms of Madame Victoire de France on the sides, 21*l.* 10*s.* Dugdale, Monasticon Anglicanum, 3 vols., large paper, 1718, 21*l.* Le Pastissier François, Amst., Elsevier, 1655, 100*l.* Proclus, In Platonis Timeon Commentarium, Lib. V., totius Veteris Philosophiæ Thesaurus, Greece, in brown morocco, handsomely tooled with an elaborate design, forming a fine specimen of binding from the library of Francis I., 155*l.* (the last time this volume was sold was in the Payne sale, in 1878, in Messrs. Sotheby's rooms, when it realized 63*l.*). Richardson's Clarissa, 7 vols., presentation copy, 1751, 17*l.* Rousseau, Julie, first edition, 6 vols., 1761, formerly belonging to Rousseau, 56*l.* Sir W. Scott, the proof-sheets of the Pirate, with autograph corrections, 86*l.* Shakespeare, Works, the second folio edition, 1632, 540*l.* (formerly in George Daniels's library, and when sold by Messrs. Sotheby in that sale it realized 148*l.*). Stella, Méditations de l'Amour de Dieu, Paris, 1556, the dedication copy to Henry III. of France, 145*l.* (in the Payne sale this copy realized 100*l.*). Le Nouveau Testament selon la Vulgate, Paris, 1712, beautifully bound in variegated leather by Le Monnier, and stamped with his name in gold, 345*l.* (this was last sold in the Payne library by Messrs. Sotheby, and realized 51*l.*). Book of the Statutes of Venice, an Italian manuscript of the sixteenth century in Venetian binding, 51*l.* H. Walpole, Hieroglyphic Tales, Strawberry Hill, 1785, 37*l.* Boswell, Tour to the Hebrides, 1785, Walpole's own copy, with MS. notes by him, 41*l.*

Literary Gossip.

In our number for July 6th we intend to publish a series of articles on the literature of the Continent during the past twelve months. Belgium will be treated by Prof. Fredericq; Bohemia by Dr. J. Krejci; Denmark by Dr. A. Ipsen; France by M. Joseph Reinach; Germany by Hofrath Zimmermann; Greece by Prof. Lambros; Holland by M. Taco de Beer; Hungary by M. L. Katscher; Italy by Commendatore Bonghi; Norway by Dr. C. Brinckmann; Poland by Dr. Belcikowski; Russia by Prof. Milyoukov; and Spain by Don Juan Riaño.

The *Weekly Dispatch* has purchased the

London serial rights of M. Zola's 'Rome,' and will commence its publication in October.

MR. HERBERT E. CLARKE, author of 'Songs in Exile,' 'Storm-drift,' &c., has in the press a new volume of 'Poems and Sonnets,' which will be published shortly.

WE are extremely sorry to hear of the decease, after a long illness, of Mr. E. Barrington de Fonblanque, nephew of the celebrated editor of the *Examiner*. He served in the Commissariat in the Crimea, and his experiences there led him to write a 'Treatise on the Administration and Organization of the British.' He was subsequently employed in the Chinese war, and on his return he published a volume on 'Nippon and Pe-che-li.' He rose to be Commissary-General, and after his retirement he devoted much of his time to literature. His chief book was 'Political and Military Episodes in the Latter Half of the Eighteenth Century,' an interesting work founded on the papers of General Burgoyne. Being a close friend of the late Lady Strangford, he wrote, at her suggestion, 'The Lives of the Lords Strangford'; and he also compiled a work on 'The House of Percy' for the Duke of Northumberland. He was a clever conversationalist, with considerable powers of sarcasm and a large experience of men and manners.

A "CENTENARY EDITION" of Burns, edited by Mr. W. E. Henley and Mr. T. F. Henderson, is to be printed by Messrs. T. & A. Constable, of Edinburgh, and published in that city. It will fill four volumes, issued at intervals of about three months in the course of this year and next. The first will consist of 'Poems published by Burns'; the second of 'Posthumous Poems'; and the third 'Songs,' all equipped with notes and illustrations. The fourth, 'Songs, Doubtful Pieces, Addenda, Glossarial Index, and General Index,' will contain an essay on "The Life and Genius of Burns," by Mr. Henley. The text is the result of a collation of manuscripts and original editions, and the pieces will, as far as possible, be arranged according to the dates of publication in their author's lifetime. The large accumulation of history, commentary, and legend—much of it irrelevant—which has gathered about Burns's life and work will be reduced within narrow limits and relegated to a place apart. The *édition de luxe* will be illustrated with photogravures of authentic portraits and facsimiles of famous manuscripts. The ordinary edition will contain a portrait and some two dozen other etchings by Mr. William Hole.

THE twentieth annual Conference of the Head Mistresses of Endowed and Proprietary Schools was held at the Worcester High School, by the invitation of Miss Ottley, on Friday and Saturday of last week. Miss Beale was elected president, in the place of the late Miss Buss. The report of the executive committee and various points arising therefrom were discussed. The adoption of a pension scheme for mistresses in schools, on similar lines to that framed by the Head Masters' Association, was also debated, and it was decided to proceed with the scheme. The Conference further passed, by a considerable majority, a resolution approving the pro-

posal to admit women to the B.A. degree at Oxford. Eighty-six head mistresses were present, representing 17,538 pupils.

THE *Antiquary* for July will contain the first part of a paper by Mr. W. Carew Hazlitt on English, Scotch, and Irish book collectors, 1676-1894.

MR. BUCHANAN having challenged our statement, in our review of his translation of Harnack's 'Dogmengeschichte,' that the title of Ficker's volume on the Augsburg Confession was 'Consulation des Augsburgischen Bekenntnisses,' and not 'Konfutation des Augsburgischen Bekenntnisses,' we have looked at the volume, and find that we were mistaken. *Konfutationen* also, and not "Consulationen," occurs in Dr. Harnack's third edition. We therefore owe an apology to Mr. Buchanan in this point, but the rest of our criticisms remain intact.

THE Rev. Cesar Caine, F.R.G.S., is going to print 'Analecta Eboracensia; or, Some Remains of the Ancient City of York,' collected by a Citizen of York, from which Drake gave extracts. The citizen was Sir Thomas Widdrington, Speaker of the House of Commons. His was the first attempt to compile the history of York.

M. E. DUBUS, one of the decadent poets, died in Paris the other day at the age of thirty-one.—M. M. Bermann, the historian of Vienna, is also dead.

DR. SUPHAN, the learned Director of the Goethe- und Schiller- Archiv at Weimar, communicated at the last general meeting of the Goethe-Gesellschaft an interesting find, consisting of the poet's effusions during his student days at Leipzig. It is entitled 'Annette,' in honour of Anna Katharina Schönpkopf, who then reigned supreme in his heart, and bears the date of "Leipzig, 1767." Goethe mentions this *Liederbuch*, which was artistically fitted out by his friend Behrisch, in 'Dichtung und Wahrheit,' and he must have made a present of it to Fräulein von Göchhausen, whom he so highly esteemed and upon whom he played so many pranks, as it was in her *Nachlass* that the poetical relic was discovered.

THE Parliamentary Papers this week include Colonial Statistics, 1888-1890 (5s.); Intermediate Education, Wales, Report of the Charity Commissioners (1d.); Report of the Committee of Council on Education of the Proceedings of the Charity Commissioners for England and Wales under the Endowed Schools Acts (2d.); and List of School Districts, England and Wales, with the Standards fixed by the By-laws of each District (1s. 6d.).

SCIENCE

L'Homme dans la Nature. Par Paul Topinard, ancien Secrétaire-Général de la Société d'Anthropologie. (Paris, Alcan.)

THIS is an octavo volume, illustrated by 101 engravings, and forming part of the "Bibliothèque Scientifique Internationale," published under the direction of M. Ém. Alglave. Dr. Topinard, in all his writings, modestly describes himself as Broca's pupil, fellow labourer, and successor in scientific work, though as years pass by and fresh researches are made the points become more

and more numerous over which he claims the right to form an independent judgment. The present work consists of twenty-two chapters, which may be conveniently divided into two groups of eleven chapters each. In the first he defines his position with respect to anthropological science, and gives the results of the latest investigations into the physical characters of man. The second is devoted to comparative anthropology and to the discussion of the question of man's place in animated nature. The title of the volume and the structure of this latter portion of it alike recall Prof. Huxley's great work published a quarter of a century ago, many of the conclusions of which are adopted and maintained by the author as being confirmed and established by subsequent research and more extended observation. The immense gulf which Huxley maintained to exist between man and the nearest anthropoid is as wide and deep as ever; but man is, nevertheless, the product of a long evolution from inferior types.

Such is the general outline of the argument offered in Dr. Topinard's present volume. It deals with a more special branch of the subject than his larger work on the elements of general anthropology, and it has not the practical educational bearing of his 'Anthropologie.' He contents himself in the present work with asserting the natural derivation of beings from one another, and reserves for the future the discussion of the manner in which their transformation or transfiguration has taken place. In reality, therefore, he does not advance beyond the lines of the teaching of Prof. de Quatrefages.

The preliminary chapters, in which the limits of anthropology are discussed and asserted with Dr. Topinard's characteristic force, acquire a certain polemic tone from the position he now occupies in relation to the several organizations for the study of the science which were originated by Broca. He has little tolerance for those who include in it questions of psychology and sociology, with their inevitable excursions into the domain of morals and religion. He would have it a purely zoological study, a concrete science, depending on the record of observed facts, and upon no abstract *a priori* reasonings. He would not even include ethnography among the anthropological sciences, but would relegate the various studies it comprises, including prehistoric archaeology, demography, folk-lore, and social science generally, to a separate group of ethnographical sciences. He considers race as an anthropological element only so far as it can be traced in physical types, the determination of the inter-relations and origins of which is the work of special anthropology, as distinguished from the determination of the physical type of man in general and his place in the scale of animated nature, which is that of general anthropology. In this restricted view of the province of the science his English admirers will not be prepared to follow him further than his French colleagues have been. We are as conscious as he is of the mischief which may be done by forsaking the straight path of scientific investigation for the enticing fields of political and sociological controversy; but the remedy is not, as it seems to us, to be sought in the re-

jecting the encyclopedic character of the anthropological sciences. Anatomy is assuredly the most certain basis on which to rest a scientific anthropology, but the sociological branches of the science must always be of immense value in building upon it.

Dr. Topinard consistently acts upon his principles. One may look in vain in his work for observations arising out of theoretical resemblances, such as the curious experiments on the indications of an arboreal ancestry shown by the prehensile faculties of newly-born infants which Dr. Louis Robinson has recently made public. For Dr. Topinard, "science is measurement," and the volume before us is founded wholly upon observations in comparative anatomy correlated with anthropometric materials. The descriptive method of the earlier anthropologists has produced works which would be models of scientific precision, but for the difficulty of finding words which will express degrees of comparison with sufficient nicety. Some characters, such as the contour of features and the colour of hair and eyes, must still be largely dealt with in that method, but it is the aim of the modern anthropologist to exchange it for the anthropometric method wherever possible. If observations on colour of hair and eyes are not made in the same circumstances of distance and degree of light, and by persons having an equal faculty of distinguishing and identifying colours, they are of little value for comparison. Hence sectional measurement of the hair or a quality that can be expressed in figures is also required, and the classification of colours of hair and eyes should be upon a broad and large scale. In the maps which Dr. Topinard has founded upon 200,000 observations in the eighty-eight departments of France, they are grouped into four classes only, showing with great clearness the graduation from very light in the North to very dark in the South.

For the reason that it is capable of accurate measurement and that it presents clearly distinctive characters, the skull of man and animals is an organ usually adopted as typical of race and species; for that purpose a single measurement or index is not sufficient, but the whole of the characters should be observed. On this branch of study, and on osteology generally, as well as on the method of taking anthropometric observations of the living subject, Dr. Topinard has much practical advice to give. From a vast number of measurements of the adult European, he constructs a canon of the mean proportions of the human body; and though he distinguishes it from the artistic canon, which has been arrived at by more empirical methods, it results, as translated into the excellent drawing by M. Paul Richet which forms the frontispiece to the volume, in a very well-proportioned, handsome-looking man.

Of the various human craniometric characters, Dr. Topinard says truly that every one has its history. The nasal index and the orbital index were established by Broca, the naso-malar angle by Sir W. Flower, the cephalo-zygomatic index by himself; the most widely observed and noted, the cephalic index, by Retzius in 1846. The now current nomenclature of the latter, by quinary divisions, is due to Topinard himself, and has, through the good offices

of Dr. Garson, been adopted in Germany and England as well as France. The contents of the skull afford abundant materials for the inquiry that is the main subject of the work, the human brain being, as the author puts it, "the most perfect terminal expression of a long evolution." Upon this question he furnishes a series of admirable original drawings from his own pencil of the hemispheres of the brain in the orang and other apes and in man, and of the convolutions of the brain of Gambetta; and diagrams indicating at a glance the distance, in respect of cranial capacity and other characters, between the lowest man and the highest of the anthropoids. A like comparison is effected by a series of sectional drawings of the cranium in various animals.

Upon these and a vast number of other considerations, Dr. Topinard arrives at a classification of the order of Primates similar to that of Cuvier and Huxley, in which it is divided into three sub-orders—man, the ape, and the lemur—and the second of these orders into four families, the lemur being the root of which the other sub-orders are branches. Whether man is still to rise, or whether the culminating point of his evolution has been reached, remains a question. Dolichocephaly will probably give place to a universal brachycephaly; the anterior lobe of the brain may grow, but not much; and the cells will certainly improve in quality. But whatever his future triumphs may be, man must always remember that he is an animal.

The work maintains Dr. Topinard's reputation as a master in the domain of pure anthropology.

PROF. V. BALL, C.B., LL.D., F.R.S.

By the death of Prof. Valentine Ball a well-known figure disappears from the scientific circles of Dublin. Although a great part of the prime of his life was passed in India, he was closely connected with the city of Dublin by birth and by education, having been the son of a Dublin physician and a student of Trinity College. Prof. Ball's scientific life may be divided into three parts: first, a period of seventeen years spent in work on the geological survey of India; then a term of about three years devoted to work at Trinity College, as Professor of Geology and Mineralogy in the University of Dublin; and, finally, a period of twelve years, during which he held the responsible position of Director of the Science and Art Museum in his native city. Whatever the position in which he was placed, his pen was never idle. In addition to about fifty scientific papers, he wrote an interesting work entitled 'Jungle Life in India,' and another on 'Diamonds, Coal, and Gold'; he found time to translate Tavernier's 'Travels'; and he compiled a large volume on 'Economic Geology,' which formed part of the official "Manual of the Geology of India." Of late years he devoted much time to the study of precious stones, and just before his death was engaged on an historical inquiry into Irish gold-mining during the last century. Prof. Ball acted for years as honorary secretary of the Zoological Society of Dublin—an institution which owed so much to his father, the late Dr. Robert Ball—and only last year he presided over the Museums' Association during its congress in Dublin. Although Prof. Ball was a man of remarkably fine physical build, he succumbed to the attack of a disease which carried him off at the age of only fifty-one.

GEOGRAPHICAL NOTES.

THE concluding volume of Dr. Robert Brown's *Story of Africa and its Explorers* (Cassell & Co.) deals with the colonization of Africa by Europeans from the early days of the Portuguese down to the present time. The author has a full grasp of his subject, and he has striven, not without success, to do ample justice to all the nations and individuals concerned in the "struggle" for Africa. His four volumes are a storehouse of information, upon which all those interested in African questions may draw with confidence. The illustrations are numerous, and in many instances original. The little maps scattered throughout the volumes are a welcome and useful feature.

The leading article in the *Scottish Geographical Magazine* deals with Svanetia, one of the most attractive districts of the Caucasian Highlands. Tourists of a more venturesome disposition may be induced by this paper to pay a visit to this secluded district, which has not as yet become one of the "playgrounds" of Europe. M. Victor Dingelstedt is the author.

The *Geographical Journal* for June abounds in interesting matter. The first place is accorded to Mr. A. P. Low's explorations in the interior of the Labrador Peninsula, and is accompanied by a very welcome map of this little-known region. Mr. C. W. Hobley, who is at present in Uganda, furnishes notes on visits to a few localities in British East Africa, illustrated by maps. There are, moreover, accounts of the 'Voyage of the Antarctic to Victoria Land,' by M. C. Egeberg Borchgrevink, and of a journey in Northern Mongolia, by Mr. A. A. Borrodale, and a review of Dr. Penck's 'Morphologie der Erdoberfläche,' by Prof. C. Lapworth.

The *Verhandlungen* of the Berlin Geographical Society publish a preliminary report on Dr. O. Neumann's extensive journeys in Eastern Africa, which appear to have yielded important results, geographically as well as zoologically. At the south-western foot of Elgon the explorer discovered a small tribe, the Wakenye, living in pile villages hidden among the papyrus thickets of the swamps. Among the zoological discoveries was a small grey bird, combining the characteristics of the finches and Muscipidae, and introduced to science under the attractive title of *Atopornis diabolicus*. The game in this part of Africa is rapidly diminishing, and game laws are urgently required as a protection alike against European and native sportsmen.

In Guido Cora's *Cosmos* (xii. 1) will be found an interesting map of Italy, exhibiting the deaths from malarial fever in 1890-92, based upon the publications of the Statistical Department, so ably directed by Prof. Bodio.

A full record of Dr. A. Philippson's important 'Travels and Explorations in Northern Greece' is being published in the *Zeitschrift* of the Berlin Geographical Society. The first instalment of this record is illustrated by a general and a geological map of South-Eastern Thessaly, and a series of geological sections.

At the June meeting of the Berlin Gesellschaft für Erdkunde the President informed the members that the geographer Gustav Norden-skjöld, the son of the Polar explorer, had died at Spitzbergen. News was also received that the brothers Sarrazin had successfully traversed Central Celebes from south to north. They have discovered a lake about the size of the Lake of Geneva, and made valuable collections, details of which are to be communicated later.

Dr. C. Börgen discusses in the *Deutsche Geographische Blätter* the scheme proposed by Prof. Rosen for measuring an arc of a meridian on Spitzbergen. He would prefer to have such an arc measured in Eastern Greenland, where he and Prof. Copeland (now Astronomer Royal at Edinburgh), whilst members of the German Arctic Expedition, measured an arc of 39'.

Spitzland he admits to be more readily accessible than Greenland, but the latter, too, can be reached with certainty every summer, if judicious use is made of the lanes through the ice; and an arc measured there would be almost at right angles to the great Indian arc, whilst Spitzbergen lies nearly on the same meridian as the Russian arc, already measured as far north as 70° 40' N. There is no reason why both these arcs should not be measured. If Sweden is willing to defray the cost of the Spitzbergen measurement, Germany surely could afford the cost of that in Greenland.

We have received a letter from M. Barré regarding our brief notice of his article on the 'Vingt-cinq Traversées de l'Afrique,' which appeared in the *Revue de Géographie* of May. As the learned professor's letter would occupy some two columns of this journal, and as we find it difficult of abridgment, we are constrained simply to state that nothing was further from our thoughts than charging M. P. Barré with an intention of being unfair to Dr. Livingstone or any other African explorer. Still, we maintain that the credit of having first crossed Africa is due to Dr. Livingstone, although Gregorio de Quadra and other Portuguese proposed, or even attempted, such a feat long before his days. F. H. da Costa merely sent his Pombeiros ("home-born slaves"), Pedro João Baptista and Amaro Jose, across the continent. He did so at the request of Antonio de Saldanha da Gama, who was Governor of Angola at the time (1807). Neither Da Gama nor Da Costa has before been credited with being an African explorer, nor has either ever put forward such a claim. As to Silva Porto, we are quite aware that German and Portuguese maps credit him with having crossed Africa. As a matter of fact, he never went beyond the Upper Zambezi, whence he dispatched his servant or slave Chacahanga (a black, able to write) to the east coast. As to the assertion of Sr. Batalha Reis, that Major J. Coimbra spent ten years (1838-1848) in crossing Africa from east to west, we must await fuller information before we can admit such a claim on his behalf. We know something, indirectly, about the major and his sons (whose headquarters were at Bihe). Sr. F. M. Bordalo, in his valuable 'Ensaio sobre a Estatística de Moçambique' (Lisbon, 1859), devotes a chapter to the communications between the east and west coasts, but makes no reference whatever to Major Coimbra's alleged explorations.

SOCIETIES.

ROYAL.—June 13.—Right Hon. Lord Kelvin, President, in the chair.—The annual meeting for the election of Fellows was held. The following were elected: Mr. J. W. Barry, Prof. A. G. Bourne, Mr. G. Hartley Bryan, Mr. J. Eliot, Prof. J. R. Green, Mr. E. H. Griffiths, Mr. C. T. Heycock, Prof. S. J. Hickson, Major H. C. L. Holden, Dr. F. McClean, Prof. W. MacEwen, Dr. S. Martin, Prof. G. M. Michin, Mr. W. H. Power, and Prof. T. Purdie.—H.R.H. the Duke of Saxe-Coburg-Gotha (elected 1882) was admitted into the Society.—The following papers were read:—'On the New Gas obtained from Uraninite, Fourth and Fifth Notes,' Mr. J. N. Lockyer.—'Further Observations on the Organization of the Fossil Plants of the Coal Measures, Part III.: Lyginodendron and Heterangium,' by Prof. W. C. Williamson and Dr. D. H. Scott.—'On the Origin of the Triradiate Spicules of Leucosalenia,' by Mr. E. A. Minchin.—'Experimental Degenerations following Unilateral Lesions of the Cortex Cerebri in the Bonnet Monkey (*Macacus sinicus*),' by Dr. Mellus.—'On the Cause of the Differences in Lichtenberg's Dust Figures, Preliminary Note,' by Prof. S. P. Thompson.—and 'Theorems on the Attraction of Ellipsoids for certain Laws of Force other than the Inverse Square,' by Dr. E. J. Routh.

GEOGRAPHICAL.—June 17.—Hon. G. N. Curzon, M.P., V.P., in the chair.—The following gentlemen were elected Fellows: the Rev. E. J. Frayling, Capt. J. James, Capt. C. E. Salvesen, Mr. C. H. Smith, and Col. Swinton.—The paper read was 'Armenia,' by Mr. H. F. B. Lynch.

STATISTICAL.—June 18.—A paper was read 'On some Statistics bearing upon Bimetallism,' by Mr. J. B. Robertson.

LINNEAN.—June 6.—Mr. W. P. Sladen, V.P., in the chair.—The Chairman, on behalf of the President, nominated the following to be Vice-Presidents: Messrs. J. G. Baker, F. Crisp, A. Lister, and W. P. Sladen.—Mr. B. B. Woodward was elected a Fellow.—Mr. M. Buysman, who has laboured for many years to establish a garden at Middleburg for economic plants, exhibited specimens to show the excellence and completeness of his preparations.—On behalf of Mr. T. J. Mann, who had lately returned from Ceylon, Mr. Harting exhibited specimens of a butterfly, *Catopha galena*, Felder, which had been observed migrating in thousands across the northern part of that island during March and April last, in a direction from north-east to south-west. The movement commenced about 7 A.M. and lasted until noon, when it decreased, and was resumed in the afternoon for another two hours. Mr. Harting referred to the remarks on this subject made by Sir J. Emerson Tennent ('Nat. Hist. Ceylon,' 1861, p. 404, note), to the observations of Darwin on the countless myriads of butterflies met with at sea some miles off the mouth of the Plata, and to a paper by Mr. R. McLachlan on the migratory habits of *Vanessa cardui* (*Entomological Monthly Magazine*, xvi, p. 49). He did not think that the movement was analogous to the migration of birds, which travelled in opposite directions in spring and autumn, for the insects moved only in one direction, and did not return, vast numbers perishing en route. The phenomenon rather resembled what had been observed in the case of lemmings, locusts, and dragon-flies (Weissenborn, *Mag. Nat. Hist.*, N.S., vol. iii, p. 616), and might be explained as a sudden exodus from the birthplace, leading to a compensating reduction of the species after a season exceptionally favourable to its increase.—His remarks were criticized by Col. Swinhoe, who was inclined to confirm this view, and by Mr. Kirby, who referred to the particular species which were found to take part in these so-called "migrations."—A new Distomum was described by Mr. G. West, whose observations were favourably criticized by Mr. W. P. Sladen and Prof. Howes.—On behalf of Madame Van der Bosse, Mr. G. Murray communicated a description of a new genus of Algae (*Pseudocodium*), the characters of which were minutely pointed out by means of specially prepared lantern slides.—A paper was then read by Mr. A. Vaughan Jennings on the nature of *Mobiusipongia parasitica*, on which critical remarks were made by Prof. Rupert Jones and Mr. F. Chapman.—A second paper by Mr. Vaughan Jennings contained a description of a new genus of Foraminifera of the family Astrorhizidae.

ENTOMOLOGICAL.—June 5.—Lord Walsingham, V.P., in the chair.—Dr. Sharp exhibited, on behalf of Dr. G. D. Haviland, two species of Caloterme from Borneo, the individuals being alive and apparently in good health. One of the two small communities (which were contained in glass tubes) consisted of a few individuals of the immature sexual forms and of a neotenic queen: this latter had increased somewhat in size during the eight months it had been in Dr. Haviland's possession, but no eggs had been deposited, neither had any of the immature individuals developed into winged forms. The second community exhibited consisted entirely of the immature sexual forms, and this community had produced numerous winged adults while it had been in Dr. Haviland's possession. Specimens were also exhibited to illustrate the neotenic forms that were produced in Borneo after a community had been artificially orphaned. As regards these Dr. Sharp expressed the hope that Dr. Haviland would shortly publish the very valuable observations he had made. In the case of a species of fungus termite Dr. Haviland had found that the community had replaced a king and queen by normal, not by neotenic forms.—Mr. McLachlan exhibited examples of the female of *Pyrrosoma minus*, Harris, having the abdomen encrusted with whitish mud through ovipositing in a ditch in which the water was nearly all dried up. He had noticed the same thing in other species of Agrionidae.—The Secretary exhibited, on behalf of Mr. T. D. A. Cockerell, of Las Cruces, New Mexico, four species of lac-producing Coccidae, viz., *Tachardia gemmifera*, Kkll., from Jamaica; *T. pustulata*, n.s., and *T. fulgens*, n.s., from Arizona; and *T. cornuta*, Kkll., from New Mexico.—In the discussion which followed Lord Walsingham mentioned the fact that an American species of Microlepidoptera, belonging to the Ecophoridae, feeds on the secretion deposited by one of the Coccidae. This species, for which Dr. Clemens created a genus (the name for which was found to have been preoccupied and now stands as *Euclemensia*), is the nearest ally to the lost *Eco-*

phora woodiella, taken many years ago in England.—Mr. R. Trimen exhibited some specimens of "honey" ants, discovered at Estcourt, in Natal, about a year ago by Mr. J. M. Hutchinson. The species has not been identified, but is quite different from *Myrmecocystus* and *Camponotus*—the genera which have long been distinguished as containing species some of whose workers are employed as living honey-pots for the benefit of the community. The specimens exhibited included six "globulars"—to use Mr. McCook's term in regard to the American species, *Myrmecocystus hortus-deorum*—all with the abdomen enormously distended with nectar; but other examples presented to the South African Museum by Mr. Hutchinson comprised various individuals exhibiting different gradations of distension, thus indicating that the condition of absolute repletion is arrived at gradually, and may possibly be reached by some few only of those individuals who feed or are fed up for the purpose. Certainly, in the nests examined by Mr. Hutchinson in Natal, the number of "globulars" was very small in proportion to the population of ordinary workers; and it is somewhat difficult to understand of what particular value as a food reserve so very small a quantity of nectar so exceptionally stored can be. Mr. Trimen added that while the occurrence of "honey" ants in Southern North America, South Australia, and he believed also in India, was well known, the Natal species now exhibited was the first African one that had come under his notice.—Dr. Sharp exhibited a series of Coleoptera to illustrate variation in size.—Herr Brunner von Wattenwyl made a communication informing the Society that a most unfortunate error had crept into the table of genera in his monograph on Pseudophyllides: on p. 9, l. 1, and on p. 13, l. 37, instead of "mesonotum" should be read *mesosternum*.

METEOROLOGICAL.—June 19.—Mr. R. Inwards, President, in the chair.—Mr. R. H. Curtis read a paper 'On the Hourly Variation of Sunshine at Seven Stations in the British Isles,' which was based upon the records for the ten years 1881-90.—Mr. H. Harries read a paper 'On the Frequency, Size, and Distribution of Hail at Sea.' The author has examined a large number of ships' logs in the Meteorological Office, and finds that hail has been observed in all latitudes as far as ships go north and south of the equator, and that seamen meet with it over wide belts on the Polar side of the thirty-fifth parallel.

MATHEMATICAL.—June 13.—Major Macmahon, President, in the chair.—Mr. G. T. Walker was elected a Member.—Mr. G. H. Bryan communicated a note on an extension of Boltzmann's minimum theorem, by Mr. S. H. Burbury.—Dr. J. Larmor gave an account of a paper by Mr. J. B. R. entitled 'On the Form of a Viscous Incompressible Fluid for the Case in which the Motion is Two Dimensional, and the Case in which the Motion is Symmetrical about an Axis.'—In the absence of the author, Dr. Routh's paper 'On an Expansion of (a certain) Potential Function in Legendre's Functions' was taken as read.—Mr. F. S. Macaulay read a paper entitled 'Groups of Points on Curves treated by the Method of Residuation.'—The President informed the meeting of the death of Prof. A. M. Nash, of the Presidency College, Calcutta, which took place on the voyage home for a two years' furlough after twenty years' residence in India.

ARISTOTELIAN.—June 10.—Mr. B. Bosanquet, President, in the chair.—The annual report and financial statement were read and adopted. The officers for the ensuing session were elected as follows: President, Mr. B. Bosanquet; Vice-Presidents, Prof. S. Alexander, Mr. A. Boutwood, and Mr. G. F. Stout; Editor of the Proceedings, Mr. A. F. Shand; Honorary Secretary and Treasurer, Mr. H. W. Carr.—A paper was read by Mr. H. W. Carr 'On Mr. Balfour's Criticism of Transcendental Idealism.'—A discussion followed.—The meeting adjourned till November 4th.

PHYSICAL.—June 14.—Capt. W. de W. Abney, President, in the chair.—Mr. Burstell continued the reading of his paper 'On the Measurement of a Cyclically Varying Temperature.'—Mr. N. F. Deerr read a paper 'On the Thermal Constants of the Elements.'

HELLENIC.—June 17.—Annual Meeting.—Prof. L. Campbell, V.P., in the chair.—Mr. George Macmillan (hon. secretary) read the Council's Report. Reference was made to the losses sustained by death in the course of the year, including Sir C. Newton, Mr. G. Dennis, Prof. von Brunn, Prof. G. Hirschfeld, Prof. Stuart Poole, Sir H. Layard, Sir J. Lacaita, Prof. A. C. Merriam, Prof. H. C. Goodhart, and Dr. Greenwood, late Principal of the

Owens College, Manchester.—The sum of 100*l.* had been granted towards excavations undertaken in Alexandria under the direction of Mr. D. G. Hogarth. The results had been mainly negative, but the expenditure was justified if future explorers were deterred from spending money to no purpose. The sum of 25*l.* had been granted to Mr. J. A. R. Munro for explorations in Asia Minor. The usual sum of 100*l.* had been granted to the British School at Athens, and the Council expressed an earnest hope that an effort now being made to place the School upon a more solid basis might lead to a successful result. Many important additions, partly by gift, partly by purchase, had been made in the course of the year to the Society's library. A scheme had recently been laid before the Council for the occasional publication of illustrated catalogues of private collections of Greek antiquities, and arrangements had been made for carrying the proposal into effect. Additions had been made in the course of the year to the collection of lantern slides, and its usefulness had been abundantly proved. Mention was also made that one of the vice-presidents, Prof. P. Gardner, had represented the Society on the occasion of the unveiling in the museum at Olympia of a bust of Prof. Ernst Curtius, the prime mover of the excavations on that site. The accounts for the year showed ordinary receipts to the amount of 910*l.*, and an expenditure of 730*l.* Forty-one new members had been elected, and twenty-six had been lost by death or resignation, being a net increase of fifteen. On the whole, the Society was in a thoroughly healthy condition, and if only a good supply of new candidates were forthcoming to fill the inevitable gaps its prosperity was assured.—On the motion of the Chairman, seconded by Mr. Chancellor Christie, the Report was unanimously adopted.—Prof. Pelham and Mr. J. H. Middleton were added to the list of Vice-Presidents; and Mr. J. Adam, Mr. G. F. Hill, Mr. W. Loring, Mr. J. L. Myres, and Miss E. Penrose were elected Members of Council.—Mr. D. G. Hogarth, referring to his experimental excavations in Alexandria, said that it was not a grateful task to have to confess failure to discover, but that at the same time a good deal had been effected when a question so important and recurrent as that of the exploration of Alexandria had been settled even negatively. He stated that, owing to the great size and overbuilt nature of the site of the ancient city, it had been necessary to confine the inquiry to broad preliminary considerations as to depth of deposit, height of water level, and general condition of remains underground. To test these questions, shafts had been sunk in several localities in the east and centre of the site, and inquiries made diligently as to the result of previous excavations. Mr. Hogarth described his shafts and the galleries driven under the mound of Fort Kom el Dikk, and summed up the results. It appeared that everywhere the deposit was of great thickness and very unremunerative, the present water level up to or above the Roman strata, the whole coast very damp, and the condition of such remains as were found ruinous in the last degree. The speaker then alluded to the prospects of the greater monuments of ancient Alexandria being ever discovered in any good condition, and concluded by saying that although, under the circumstances, a foreign society could not be recommended to undertake excavations on such a site, he trusted that local archaeologists, whose point of view was so different and whose interest so much more particular, would not be discouraged from prosecuting the researches on which they were engaged at present.

BIBLIOGRAPHICAL.—June 17.—Dr. Copinger, President, in the chair.—Mr. R. S. Faber read a paper, by Dr. K. Haebler, of Dresden, 'On the Native Printers of Spain during the Fifteenth Century,' forming a supplement to the author's treatise on the German printers in the Peninsula, recently issued by the Centralblatt für Bibliothekswesen. The two papers will be united to form a complete history of printing in Spain up to 1500, and issued as one of the Society's "Illustrated Monographs." After weeding out from the list of Spanish printers, as generally received, several names whose owners were either not native Spaniards or were booksellers or publishers, and not printers, Dr. Haebler described the work of Peter Posa and Diego de Gumiel, disproved the existence of the supposed editions of the 'Sacramental' of Sanchez de Vercial at Seville in 1475, and of the 'Nobiliaris' of Pedro Mexia anterior to that of 1492, illustrated the influence of the scholar Elius Antonius Nebrissensis on printing in Salamanca, and gave an account of the work of the famous printer Arnald Guillen de Brocar, whom he supposed to be neither a Spaniard nor a German, but a native of the south of France.—A strong resolution was then passed in support of the movement for keeping together in this country the philological library of the late Prince Louis Lucien Bonaparte.

NAVY RECORDS.—June 19.—Earl Spencer, President, in the chair.—The Council reported that the number of members and subscribers on the list of the Society is 440.—Mr. C. R. Markham was elected a *Vice-President*, and Rear-Admiral Sir F. C. D. Bedford, Lieut.-Col. Sir G. S. Clarke, Mr. J. R. Dasent, Dr. F. Elgar, Capt. Hubert H. Grenfell, and Mr. B. F. Stevens as *Councillors*.

MEETINGS FOR THE ENSUING WEEK.

Mox. Geographical, 8½.—'The Sierra Madre de Mexico,' Mr. O. H. Howarth.
 Institute of British Architects, 8.
 Fal. Physical, 5.—'An Electro-Magnetic Effect,' Mr. F. W. Bowden; 'Synchronous Motors,' Mr. W. G. Rhodes; 'The Electrical Properties of Selenium,' Mr. S. Sedwell.

FINE ARTS

Jahrbuch der Königlich Preussischen Kunstsammlungen. Vol. XV. (Berlin, Grote.)

LAST year's volume of the 'Prussian Art Year-Book' contains the obituary notices of two men of great distinction in their own world. The death of the editor, Dr. Robert Dohme, is a very serious loss. Although he was best known as a student of certain classes of seventeenth and eighteenth century types of architecture and ornament, he was peculiarly fitted for the post, which he had held ever since the publication of the 'Year-Book,' by his many-sided acquirements and by that cool judgment which was appreciated not only by his contributors, but by all who came within his sphere of influence. To most, however, the name of Dohme will not be so familiar as that of the late Dr. Julius Meyer, the friend of Strauss, who is widely known by his monograph on Correggio and by his valuable 'History of Modern French Art,' a work which shows a little too plainly the influence of his prolonged philosophical studies at Heidelberg, but which has nevertheless many suggestive pages. The new edition of Nagler's 'Künstler Lexikon,' which Dr. Meyer projected and started with so much zeal, only reached the third volume, and the project has, we believe, been abandoned on account of the insuperable difficulties—foreseen by many at the time—connected with the achievement of so gigantic a task in the present unsettled state of our knowledge concerning much of which it was necessary to treat. Called to succeed Dr. Waagen at the head of the Prussian art collections in 1872, Dr. Meyer carried out an admirable and thorough reorganization of the whole administration, and when he resigned his functions in 1890, forced thereto by failing health, they were committed to the care of Dr. Bode, than whom no more trustworthy and capable successor could have been found.

The volume of the 'Year-Book' now before us has appeared under the editorship of Dr. v. Loga, and its pages are devoted, in an even greater degree than usual, to papers written by specialists for specialists. Dr. E. Dobbert continues his great treatise on 'The Byzantine Question,' and further develops his theory, based chiefly on a searching and critical examination of the frescoes of St. Angelo in Formis, as to the existence of a South Italian school of art which arose under direct Greek influence. Dr. Alfred Meyer attempts an elaborate reconstruction of the Colleoni chapel and tomb at Bergamo, suggesting that they have been rehanded more than once, and therefore the present distribution of parts cannot be taken as representing the original concep-

tion of Amadeo. Dr. Carl v. Justi laboriously clears up the history of the only uncontested Titian now remaining in the gallery at Cassel, which he supposes to be the portrait of Giovan Francesco Acquaviva, Duke of Atri, and, on the other hand, proves that the celebrated portrait of Alphonso d'Este (carried off from Italy by Charles V.), which should be in the Prado, has long since disappeared, the portrait there which passes as his being that of his son Hercules II.

The corrections, too, of the blunders made by other writers claim no inconsiderable space. Dr. R. Forster in his article on the Renaissance treatment of the subject of 'The Marriage of Alexander and Roxana' demolishes various attributions made by Signor Morelli. The drawings by Raphael which Morelli placed to the account of Il Sodoma, Dr. Forster restores to Raphael, ingeniously making use for this purpose of the very tests by which the Italian critic proposed to take them away. Amongst the illustrations of this article is a reproduction of a silver-point drawing of Raphael's in the Gallery at Pesth, which is valuable because the work is so little known, although, as Dr. Karl v. Pulszky says, it fails to render the wonderful charm of the original—an assertion which is fully confirmed by the recollection of the present writer. Morelli is again set right by Dr. Ulman, who is doing a needed bit of research in trying to separate and group the works of the brothers Pollajuoli. Through Dr. Bode's studies in respect of Andrea Verrocchio, the performance of these two brothers has been distinctly set apart from that of the master with whom they were so long confused; but it remained for Dr. Ulman to distribute properly the respective shares of Piero and Antonio Pollajuolo. Starting from the two pictures known to be from the hand of Piero alone—i.e., 'The Coronation of the Virgin' (San Gimignano) and the portrait of Galeazzo Maria Sforza (Uffizi)—Dr. Ulman has at least laid the foundations for a fuller and more just classification.

To an Englishman, Mr. Campbell Dodgson, falls the honour of proclaiming another sad slip, made this time not by Signor Morelli, but by no less a person than the Keeper of the Queen's pictures, Sir J. C. Robinson. There was, it seem, a ghastly drawing of "gallows-birds" in the collection of Mr. Malcolm of Poltalloch, and in the catalogue of that collection, which was the work of Sir J. C. (then Mr.) Robinson, it was taken, says Mr. Dodgson, in connexion with the conspiracy of the Pazzi (1478), and attributed to Andrea del Castagno, who died in 1457. This is a pretty little confusion to start with; but Mr. Dodgson has more to say on the subject, and calls attention to the fact that the drawing is not even by the hand of a Florentine master, but is a study by the Veronese, Vittore Pisano, for one of his most important works, and certainly one of the best preserved. The work in question is the fresco in the Pellegrini chapel of Santa Anastasia at Verona, in which Vittore Pisano has depicted a scene in the life of St. George; into the background he has introduced gallows set up before the walls of a little town, and on the gallows hang two men, whose effigies are exactly copied from the sheet of studies in question.

After glancing at Dr. v. Falke's article on early majolica, de Geymuller's treatise on Michelozzo, and Dr. Bode's description of the bust of Alesso di Luca by Mino da Fiesole (lately bequeathed to the Museum by the collector Oscar Hainauer), we find that the rest of the 1894 'Year-Book' is devoted to questions concerning German, Dutch, and Flemish art. Hofstede de Groot discusses Rembrandt's "borrowings" from other artists, and illustrates his point by putting the reproduction of a Rembrandt drawing in pen and ink (Fairfax Murray Collection) beside that of one by Vittore Carpaccio (Chatsworth), of which it is an exact copy. Furthermore, he shows that a sketch (Albertina) made by Rembrandt from Raphael's celebrated portrait of Baldassare Castiglione (the author of 'Il Cortegiano') suggested the way in which he afterwards treated the no less celebrated etched portrait of himself. Rembrandt's scholars, too, are also dealt with in a detailed article by Dr. v. Seidlitz, who determines the date and degree of co-operation in the master's work of Salmon, Koninck, Verbeck, Eckhout, and Bos. In a second paper Dr. v. Seidlitz proposes to give to Dürer a charming pen drawing of the Holy Family in the carpenter's shop, and a portrait of himself; both these drawings (which are in the library at Erlangen) have a strong look of Schongauer, but probably Dr. v. Seidlitz is right in restoring them to Dürer. The claims of an old Flemish altarpiece, in the collection of Baron Gustave Rothschild at Paris, to be considered a Jan van Eyck are established by Dr. v. Tschudi, who also shows points of identity with the smaller picture of the same subject which found its way to Berlin from Burleigh House. The British Museum is laid under contribution for the reproduction of a remarkable drawing, 'Miners at Work,' by Holbein the Younger, and Dr. Eduard His suggests that it was executed by him when he made that journey to Italy (1577-79) over the St. Gothard from Lucerne, which Dr. His has been at great pains to determine. Nor must we forget to mention, before closing this necessarily brief review of so great an army of writers, that Dr. Siedel here concludes—with ample array of documents and accounts—his useful study of Frederick the Great as a collector. He completes his work by giving us a most beautiful rendering of a fine pastel portrait by Étienne Liotard of Count Algarotti, the accomplished connoisseur and friend of all princes by whom the arts were then beloved.

THE ROYAL ACADEMY.

(Fourth Notice.)

IN concluding our notes on the figure pictures, not portraits proper, we may begin with Mr. James Clark's *Parable of the Ten Virgins* (No. 602), who may be pronounced nice and elegant figures, but the phrase indicates the weakness of the design. In fact, they are really beautiful in their way, but are unsuitable to the subject, which does not imply merely a collection of pretty women in rich garments. Consequently, while Mr. Clark's picture may be admitted to be a pleasing production, it cannot be accepted as a work of high art.—A clever group of little figures appears in Mr. J. Hill's *A Consultation* (626).—Very fine indeed, in its way, is Mrs. Alma-Tadema's picture, No. 656, of a separation of lovers in a darkened room, near the window of which they are experiencing the *Pain of Part-*

ing. The choice of the effect was sympathetic, the design is full of spirit, the drawing and expressions are true and sound, and the whole work is in harmony with the lady's reputation. While Mrs. Tadema, it may be said to her credit, steadfastly keeps her husband's technical achievement in view, her work itself in no other respect resembles his.—*Enfantillage* (663), the work of M. Moïsois, an accomplished Frenchman, possesses much character, spirit, and acceptable colour.—*Waiting for the Coach* (695), a bright effect, introducing neatly painted and suitable little figures, convinces us that Mr. E. B. Leighton has, as his last year's picture suggested, found his right sphere at last. There are both sympathy and good taste in this picture of a pastor's daughter leaving the house of her father. It is to be hoped the artist will no longer depict tragic agonies, nor attempt artificial beauties which almost descended to the level of Mr. P. R. Morris's babies and their mothers. In *1816* (814), an animated design, depicts ladies and children in a London balcony, welcoming the return of soldiers from the war; but it is over laboured and smooth, and such opacity ought not to occur when the flesh of fair women and their bright and gay dresses are in question, especially when clear daylight dominates the picture.—*After the Quest* (701), by M. P. C. Gilardi, represents a group of players at bowls in bright sunlight.—Miss J. Hayllar's *Sweet-scented Roses* (738) is, like all her former pictures, neat, firmly touched, and solid.

In Gallery X. the *Dreamland* (760) of Mr. Arthur Hughes proves that he has come down from that heaven which was depicted in his last year's picture to paint quite charmingly a beautiful girl fast asleep upon a mossy couch beneath a huge oak, while squirrels, robins, and deer assemble to watch the maiden's innocent repose. The idea is pretty, its execution is extremely tender and delicate, the lighting of the picture is broad and brilliant, yet soft, and the colour, as a whole, is charming.—In Mr. S. J. Solomon's *Echo and Narcissus* (770) the subject (which we hoped would never again appear upon canvas) is rather feebly conceived. Mr. Solomon is more demonstrative and sentimental than original or subtly sympathetic. Such tenderness and passion as the nymph's face expresses are to the point, but the rest of the picture is paint and prettiness.—There is far more veracity and virility of design in Mr. H. S. Tuke's needlessly large picture *The Swimmer's Pool* (812). The tones of the flesh and the silveriness of the reflections in its shadows, the style which rules the draughtsmanship, the composition at large, and the breadth of the whole are honourable to the artist. Nothing is wanting except more thorough and searching modelling, a more stringent finish, and a good deal more beauty in the faces of the lads.

Gallery XI., the last room containing oil paintings, need not detain the visitor; indeed, there are in it certain subject pictures that compel critics to quit it as soon as may be. Quite conspicuously deplorable is Mr. E. Normand's *Bondage* (834), the tameness of which, if not its extreme triteness, makes the observer suspect that the painter is ambitious of succeeding to the popularity of the late Mr. Long. 'Bondage' has for its subject the inspection of naked slaves by a pseudo-Oriental potentate. Mr. Long mostly chose new and picturesque incidents, and carefully let us know he meant Egypt or Assyria when he covered them with paint; but Mr. Normand gives us nothing novel, and leaves us much in the dark as to the identity of his monarch.—Better to have painted *The Last Run of the Season* (821) of Mr. A. W. Strutt, where a hard-pressed fox has jumped into the donkey-cart of an old huxtreess. Mr. Strutt's picture is, in its way, very good; the donkey is highly commendable, the fox and the dogs are first rate, the huntsmen and the old woman call for no improvement, while

the whole is at once spontaneous and spirited; nor is the picture at all ill painted.—Miss Starr's *Doves* (822) may be praised for some pretty colour, and is altogether pleasing.—But on the whole the most spirited picture in this room, having a spice of the heroic in its subject and a dash of humour in its design, is *The Drums of the "Fore and Aft"* (846) of Mr. E. M. Hale: a capital design and well painted. Its misty sunlit effect and aerial perspective are good, and, in short, the picture promises much for the future of the artist.—In *Dawn at Waterloo* (853) Lady Butler depicts the *réveille* of the Scots Greys on the morning of the fight by aid of a dramatic and good design and some characteristic figures, and gives the effect of dawn truly; but there is some excess of paint, and her touch is heavier and less crisp than it used to be.—A third military piece to be found in this room is Mr. R. C. Woodville's *Charge of the Light Brigade* (869), which imparts considerable energy to an incident often painted; at the same time it has faults similar to those of the lady's picture, has a much less spontaneous design, and the composition is less compact.—The last of our figure pictures is likewise a military one, and is the work of Mr. H. Piffard, who, with a cleverness that would cover him with glory in the Salon, has depicted a French garret into which some German soldiers are forcing their way to find the *Last of the Garrison* (881) in the shape of a little girl in her blue blouse and pendant pig-tail, facing the assailants with the most innocent aplomb. It is a very clever picture indeed, and ought to go to Paris next year, where the simple manner of telling a patriotic story, the pathos of the child's attitude and face, and certain excellences in the technique of this work ought to make its author's fortune.

We may now turn to the portraits, and before noticing those by painters who exclusively produce portraits we may say a few words about those contributed by other artists. Mr. Seymour Lucas's *Mrs. J. Walter* (14)—a seated life-size, three-quarters-length figure dressed in black and red, which is effective, though the flesh tints are less clear than might be wished—surpasses as a work of art the painter's melodramatic picture in Gallery II.—Mr. Fildes's *Mrs. Johnson-Ferguson* (22) is a half-length figure in a black evening dress, with one of those tapestry backgrounds which our modern painters have of late so often chosen, following the old masters' practice in that respect. The likeness is luminous and animated, and the flesh tints are bright, but somewhat dry and harsh. Of Mr. Fildes's other portraits—we hope Mr. Fildes is not going to give himself up wholly to portraiture—*Mrs. A. James* (250) is a similar production. Her florid carnations assort well with the close-fitting evening robe of black satin; at her side—and finely painted—stands a handsome collie. A curtain of ashy green forms the background, and she sits on a couch of fawn-coloured satin. The luminosity of No. 250, being softer and broader, contrasts with that of No. 22. *R. Yerburgh, Esq., M.P.* (290), wears a grey dress and has a black dog at his knee; in his lap is a book which he opens in an absent way while looking up abstractedly. An excellent picture, No. 290 charms us with its half-tones and homogeneity. *F. Bibby, Esq.* (568), has much character, and is broad and sober; but the shadows are rather black, and the whole is not remarkable for softness, solidity, or luminousness.—Mr. John Sargent is not quite at his best this year. *Mrs. E. Hills* (31), a life-size, three-quarters-length figure in black, with white lace, evinces more courage than refinement on the part of the painter, although it successfully illustrates his taste for silvery greys in flesh painting. *Coventry Patmore, Esq.* (172), a nearly life-size figure, is a brilliant sketch, a little exaggerated as a rendering of character, remarkably firm in touch, and displaying excellent colour in a low key, true to the dress and flesh tints of the distinguished poet and essayist,

and, as a whole, harmonious and animated, and in every respect, so far as it goes, admirable. Another portrait of the same writer by the same painter is the bust No. 737, another dashing and even slighter sketch, representing the poet in a milder mood.—Mr. W. B. Richmond wisely founded his *Countess of Pembroke* (34) upon Van Dyck, as, indeed, when painting a lady of Wilton and at Wilton, what artist could easily avoid doing? The countess wears a quasi-Van Dyck dress of white satin, and has a Van Dyck air to match; the workmanship is spirited, but rather woolly. *Mrs. F. Verney* (145), also by Mr. Richmond, is graceful, cleverly painted, and without affectation, a life-size, whole-length figure in a garden, effective and commendable for its colour and tone.—Though stiff and "official," Mr. H. T. Wells's *Sir L. Bell* (40) is ably painted in its hide-bound way. *Col. C. G. Edwards* (96) possesses similar qualities, and more animation. *F. Dicksee, Esq.* (227), is very good, and, despite its dryness and some flatness, it is very like the handsome Academician. *Mrs. F. T. Gardner* (256) is a ladylike and graceful portrait, in a white dress.—Mr. George Clausen's *Mrs. H. Roberts* (57) forms his best contribution to the Academy. The expression is gentle and happy, and the work reminds us of a good Boxall. It is to be hoped the new Associate will be content to paint thus modestly.—Mr. Herkomer's *Dr. L. S. Jameson* (51) is a dashing example of his powers, and somewhat warmer than usual.—Mr. M. Greiffenhagen's version of *Mrs. W. Parkinson* (61) depicts the lady as if, through inability to stand upright, she were pinned flat against a wall; her figure is very badly drawn, and the portrait is painted with a coarse touch and heavy hand. It looks like a crude and opaque version of a Whistler.—Mr. Stanhope Forbes's *G. J. Johnson, Esq.* (535), is unfortunate in respect to the light, which rakes it cruelly.

One of the very best portraits of the year (if not really the best) is that of *Mrs. Bram Stoker* (405), by Mr. W. Osborne, a life-size figure in full front, dressed in the softest of white satin, sitting upon a white bearskin, with a warm grey background and mainly in half-tone. Beautiful in all respects, refined, graceful, and harmonious, though brilliant, frank, firm, and broad, this picture delights artistic eyes. *Portraits* (631), by the same artist, deserves much praise, while his *In a Dublin Park* (782), a study in light and shade, although it escaped us before, ought not to be overlooked.

We come now to the portrait painters by profession. Mr. J. H. Bentley's *J. Bright, Esq.* (71), a half-length, with folded arms, is a capital work, frank and unpretentious.—Modesty is not one of the shortcomings of Mr. J. Lavery, whose *Lady in White* (88) possesses character, and though flat, rather dry and stiff, with half-painted flesh, is, so far as it goes, to be praised for its tones. The same artist's *Lady in Black* (275), while opaque almost to paintiness, extremely dry, and exceedingly easy-going as to its drawing and modelling, is full of character of a rather difficult sort. We confess to fancying that the character which impresses us in these portraits may be of an entirely arbitrary and non-natural kind, evolved from the painter's self-consciousness, or the accidents of his brush, rather than from his studies in nature.—Mr. H. J. Hudson's *Mrs. H. J. Hudson* (128), a life-size figure in white, and seated, wears a nice and natural expression.—*The Countess of Powis* (162), by Mr. E. Roberts, whose portraits of sumptuous ladies have been much admired, is simple and graceful, and a quasi-Reynolds.—A pretty and tasteful portrait of a child in white, standing against a blue curtain, is, though rather rough, very sweet and true. It is named *Phyllis* (174), daughter of Mr. Waterlow, and is the work of Mr. J. W. Waterhouse.—Mr. J. J. Shannon's *Marquess of Granby* (197), at life size, in grey, is masculine and grave.

Winifred, Daughter of G. H. Pember, Esq. (32'), seated in white, has a book in her lap, and is looking up from its perusal, half-seeing and half-abstracted. The beautiful carnations are in fine harmony with the dress and the background of green tapestry. *The Lady Boston* (410), on a blue ground, attired in white, is a little rough, and lacks some refinements of surface and finish.—*The Duke of Cambridge* (200) is not Mr. Oulless's best portrait; it is a little hard, and harder upon H. R. H. himself. As a picture *J. J. Aubertin, Esq.* (65), is much more acceptable, while *Sir H. Lloyd* (104) is a capital specimen of official portraiture, and warmer in tone than is usual with the artist.—Mr. W. J. Donne's *Portrait of a Lady* (285), a whole-length, life-size figure seated, has good feeling for colour.—*Mrs. G. Talbot* (357), by Mr. H. S. Tuke, excels in the beauty of its colour and the charm of its softness, but the drawing, more especially of the arms, is outrageously bad.—A good piece of prose, spoilt by its vermiculated surface and the bad lighting of the room in which it hangs—a misfortune it shares with all the pictures on the same wall—is Mr. A. S. Cope's *Rev. W. Rogers* (368). Mr. Cope's other presentation portraits are much to his credit.—*Miss H. Koe* (374), by Mr. L. Koe, a whole-length figure tying on her hat, has much spirit and acceptable colour.—Mr. W. R. Stephens's *Mrs. Eiloart* (715), though a little heavy in painting and lacking brightness in the flesh, is well drawn and carefully modelled.

We have already referred to the best landscapes at Burlington House. The remainder, we are sorry to say, are much below the standard of the Academy in former years. Indeed, their shortcomings are so marked as to become more distinct upon repeated examination. We may conclude this article by mentioning the most commendable. In the first room will be found Mr. B. Hook's *Carran Ferry, Lochaber* (8), which is painted in a luminous and solid manner. There is plenty of air, and the effect of a storm approaching is well studied.—*An Essex Height* (30), by Mr. M. Fisher, marks a great departure from that clever painter's previously rather neat and "pretty" taste. It is a sort of crude imitation of Constable, and of that class of Constable's productions for which the master's devotees are forced to find apologies. No. 30 is, nevertheless, not without force and veracity, and, despite the dirtiness and blackness of the shadows on the sheep, deserves praise for the airiness of the mid-distance and the spaciousness of the atmosphere. It suffers greatly through being painty and having a very rough surface.—Close by hangs the *Daffodil Harvest* (32) of Mr. A. Brown, an excellent and new subject, which proves the artist's sense of the colours of nature; but it lacks nature's refinements of tone, tint, and form, her gradations and countless variety. *The Drinking Pool* (111) of the same painter betrays the heaviness of his hand and his deficiency in that delicate appreciation of the finer and purer tones and tints which alone makes an artist great. On the other hand, it is plain that Mr. A. Brown knows how to choose and put together the materials of his pictures, accomplishments which are by no means so common in this country as in France.—In *Shovely Weather* (36), another picture in Gallery I., Mr. P. Belgrave does not forsake his practice of making what must needs be called clever sketches in a somewhat rough and crude manner.

Mr. T. S. Cooper has contributed four rather large and ambitious landscapes in which cattle are introduced, and they are as good as of old, except as regards the bulky bodies of his cows, which are distended unnaturally. The pictures are bright, well and carefully drawn, very firmly touched, and deftly finished. *Bray on the Thames* (39) is an instance of these characteristics, and considering the painter's great age, it is quite a wonder in its way. *A Summer*

Afternoon (52), cattle trooping down a steep mountain road, is notable for its luminosity and pearliness, where the majority of the landscapes are coarse, dull, daubed with opaque pigments, destitute of light, crude of surface, and as innocent of finish as of efforts to attain the graces of art, the purity of nature's light, tones, and tints. The commendable *Repose* (209) is in Gallery III., and *The Morning's Inspection* (492) is in Gallery VII.

In *Evening* (43) we come upon the first of a group of landscapes by Mr. Leader, nearly all alike in style, treatment, and coloration, and so handled that they have been compared with Tunbridge ware or inlays of coloured tesserae, a sort of wooden mosaic. The most surprising characteristic of this inartistic method is not how little it achieves, but how pleasing to untrained eyes is the result. As a picture Mr. Leader's 'Evening' displays his usual conventions and artificial mannerisms, the prettiness and brightness, as well as the sentimentality of his art. *English Cottage Homes* (392) could not be more mannered. Of *A Sunny Morning, Surrey* (481), the same may be said. On the other hand, in *Evening Glow* (534) Mr. Leader is at his best in regard to the composition of those elements which go far to make a picture. Always skilful in that respect, he owes to it much of his success with the public. In the centre stands a group of pines upon a knoll, while the sunset fires which add splendour to the scene are being slowly blotted out by the shadows ascending from the earth, and the air is full of light, the sky is serene and bright, but not free from paint nor so transparent as nature demands it should be. The whole work, its mannerisms and artificialities included, shows how well the painter knows where to look for so much picturesqueness as the popular mind is capable of appreciating. With remarkable dexterity he seizes those obvious features of a landscape which satisfy superficial observers, and on easy terms he satisfies his own ambitions as a lover of nature. His art is precisely such as ensures a multitude of imitators and plagiarists.—Of these, Mr. M. Langdale, whose *Conway Bay* (536) hangs near 'Evening Glow,' is one of the most faithful as well as the most successful.

—There are, too, other pictures which prove the attraction, if not the merits of their models. Mr. F. Whitehead in *Out of Sight of the Works of Man* (531) is only too faithful to his model, the works of Mr. C. E. Johnson; *Bound for the Cape* (618), by Mr. Paddy, is a version of Mr. W. Wyllie's methods and moods in marine painting; *The Princess and the Nettles* (543) of Miss M. E. Luxmoore is little better than an adaptation of the style of Mr. A. Waterhouse; and Mr. North has an avowed admirer in Mr. Herkomer. No. 485, *Fruition: England*, seems to be a sort of dream of Dunster, and the title is a sort of pun upon the apple orchards of that region. Mr. North found few or no followers while he painted with freshness, skill, and care, but 'Fruition,' which is without drawing, research, finish, or care, has met with much praise. It is a curious fact in the history of factitious and mannered art that, while the models themselves of these second-hand painters are rarely, if ever, of the first class, they almost invariably choose their weakest points to build themselves upon; nay, even Mr. Colin Hunter has a double, a less audacious, if not a less coarse painter than himself. Yet when we look at *Salmon Fishing on the Dee* (529) that would seem almost impossible.—No. 612, *Souvenir of a Past Age*, by Mr. F. C. Robinson, repeats Mr. A. Waterhouse; while 'It's Time to haste us Homeward' (786) of Mr. M. C. W. Flower is another imitation of Mr. North, and still further illustrates that abuse of the principles of Constable which shows how imperfectly those principles have been mastered by some of his followers.

NOTES FROM CRETE.

SINCE the works undertaken during the years 1884-1887 by the agent of the Italian Government and by the Greek Syllogos of Candia, the chief results of which were the discovery of the great inscription of Gortyna and of the wonderful bronzes of Mount Ida, no such archaeological activity has been displayed in Crete as during the past year. Two fresh Italian expeditions, the mission of the American Archaeological Institute, and the researches of Mr. A. J. Evans, Director of the Ashmolean Museum of Oxford, have divided amongst themselves almost the whole surface of the island, and subjected it to a new and minute exploration. As a result of the journey of the last mentioned, we have established the existence of a pre-Hellenic system of writing, already sufficiently known to the public; but only partial information has yet been given of the discoveries of the other explorers, whose labours were continued up to the beginning of the winter, and have been followed during the last few months by some casual discoveries of no small importance, destined to enrich the museum of the Syllogos.

The study of Mycenaean antiquities has been considerably advanced by an exploration of the prehistoric settlements of the provinces of Pediada, of Malevisi, and of part of Messari, as well as of the two necropolises of Erganos and Kourtes, the first that have been systematically examined in Crete. From the *tholos* tombs of these latter have been rescued hundreds of geometrically decorated vases, amongst the most precious of which are a cylindrical ossuary with hemispherical cover, and a large vase in the form of a goose, in perfect preservation. Another tomb recently discovered in the upper valley of the Lethaeus, already previously examined by the Syllogos, is one of the most remarkable hitherto discovered in the island. Excavated in the rock in the form of an oven, with a *dromos* leading to the entrance, it contained a great variety of vases, four terra-cotta urns, one being adorned with paintings, a stone trough like those found in Eastern Crete, and a rare "island" stone incised.

At Praesos, in the peninsula of Sitia, two trial diggings were made by the American Institute: one on the third acropolis of the city, not far from the site where ten years before was discovered the famous fragment of an Eteocretan inscription, the other in a heap of votive terra-cottas, which probably marks the neighbourhood of a suburban temple. The former trial has proved the existence of a small plateau cut in the rock on the side of the hill, before which were brought to light the remains of a very rudimentary altar, on which, according to very ancient rites, in the midst of the wild scenes of nature and under the vault of heaven, sacrifices were made and *anathemata* offered to the divinity. No trace of temple can here be found, while around the altar were strewn remains of charcoal, ashes and bones of animals, together with Mycenaean and Greek archaic vases, terra-cotta figurini of Cypriote style, archaic bronzes, and tripod rings not inferior to those of the Ida Zeus cave. The second site explored furnished a varied collection of votive *pinakes* (terra-cotta tablets) and terra-cotta figurini, stretching in date from archaic Hellenic times down to the Macedonian epoch. Two or three specimens are probably of Eteocretan type. Amongst the purely Greek examples is a *pinax* bearing the figure of a warrior carrying off a female slave, a work in a fine style of art, of accurate design and of delicate relief; also a figurine of a draped woman with a large shield hung over her breast, the archaic head of a warrior, several archaic heads of figurini of the Apollo type, a broken sphinx, and numerous figurini of undraped females of the so-called Anaktis type, with one hand on the breasts and the other on the lower part of the

body. One of the latter, found a little further away from this hoard, bears on the back a fragmentary inscription in archaic Greek letters.

A still more important work was carried out by the American Institute at Gortyna. In this city, which is a perfect quarry of inscriptions, some peasants had accidentally brought to light some decrees of *proxenia* embedded in a wall inside a field. The Institute, having conducted excavations on that site for the space of two months, succeeded in finding the remains of a large Byzantine basilica, the walls of which, still standing some two yards above the pavement, had been built with stones belonging to more ancient edifices and partly covered with inscriptions. These latter, to judge from the lettering, dated from the archaic down to the Roman period. They come evidently from the ruins of a temple, which, like the temple of the Pythian Apollo discovered here in 1886, had all its walls on the outside covered with laws and decrees. Amongst the texts thus recovered are a treaty of archaic times between Gortyna and Rhizenia; a large fragment of an archaic law concerning house building and the planting of trees; an agreement between Gortyna and Phæstos, remarkable for its dialect; and a decree of first-rate importance regarding the introduction into Gortyna of a bronze coinage. The numerous decrees of *proxenia* are all of the Macedonian or Roman epoch. The last thing found in this city is a Latin inscription of imperial times concerning the repairs executed in the temple of Britomartis, a temple at Gortyna of which before we knew nothing.

But, discoveries apart, the principal event in Cretan archaeology is the increasingly important position now held by the Greek Syllogos of Candia. Of the origin of this institution, which has contributed so much to promote education and culture in Crete, and which since 1883 has devoted itself to the preservation and collection of ancient monuments in the museum it has been the first to found in the island, an account was given in the *Athenæum* some ten years ago. Formed of the principal members of the Greek population, and directed or presided over by the most eminent persons in the country, under the patronage of the Metropolitan and officially recognized by the Turkish Government when Photiades Pasha was in office, its success has fully equalled the expectations of the learned of all countries. Many scientific bodies and several European governments have practically recognized its importance, for, with the partial exception of the archaeological section of the Evangelical School at Smyrna, it is the only institution of this kind existing in the Levant. Constituted after the pattern of the Archaeological Society of Athens, the Candiot Syllogos has become the centre and support of all foreign explorers who come to Crete. Hence all excavations and researches made on any great scale in recent times have been conducted by the aid of the Syllogos, which, having extended its influence into the provinces, has assumed the position of general inspector of antiquities for the whole island. This fact is borne witness to by the collections in its museum, which, from the rich harvest of bronzes it procured in its excavations at Mount Ida down to the Mycenaean vases from the acropolis of Kourtes and Erganos, has lost no opportunity of increasing its stores. Amongst its sculptures are one of primary importance for the history of the origin of Greek art, viz., the very archaic torso of a man in *poros* stone with traces of polychrome, which was discovered at Eleutherna, and is attributed to the Daidalidae. Amongst the marble statues are a colossal and well-preserved one of a bearded philosopher, perhaps an Asclepiades or a Cosmoas, discovered in the agora of Gortyna; a Venus *ochlozousa*, also of Gortyna; a torso of Apollo from Cnossos; some metopes from Gortyna, one being a splendid relief of Perseus with the Pegasus; a fine head of Venus of the Macedonian period;

the head of a youth, given by the late Photiades Pasha; four fine heads of emperors, &c. Amongst the terra-cottas are the Mycenaean urns, painted, of unique value; the *pithoi* peculiar to Cretan burials, some archaic with figures in relief (now being published), others from Cnossos, with simple geometrical reliefs. The figurini are from Krousonas, Staurakia, Phæstos, and Presos; while the "island" stones bearing a pre-Hellenic alphabet and the small incised steatites from Haghios Onuphrios, near Phæstos; the terra-cottas, presented by the English vice-consul of Rettimo, from the grotto of Hermes Kranaïos; the Mycenaean vases from Anopolis and Cnossos; coins and ancient jewellery, form the rest of the collection.

But the most meritorious work of the Syllogos has been the preservation and acquisition of the great inscription of Gortyna, the several blocks of which it consists being now ready to be placed in the new museum, which will be shortly built at Candia for its reception, on land granted for the purpose by the Greek Patriarch of Jerusalem. Moreover, the Syllogos has established a manufactory of casts, and copies have already been made of the statue from Eleutherna, of the head of Venus Gortynia, of the more ancient Python inscriptions, and of the great legal inscription of Gortyna, a facsimile of which latter has just been dispatched to the Fitzwilliam Museum at Cambridge amongst other subscribers in Europe and America. Certainly the Turkish Government, who have hitherto had experiences of their Cretan subjects chiefly as either insurgent mountaineers or as discontented legislators, should be the first to rejoice at those peaceful arts by which the historic and artistic monuments of this classic island are rescued from oblivion and brought to the knowledge of students throughout the world. Not only have the Cretans thus given proof of a true patriotism, but they have very opportunely advanced the chance we now have of lifting the veil that has so long kept hidden from us the true origin of pre-Hellenic Mediterranean culture. J. H.

P.S.—The misunderstanding which arose some few weeks ago between the Pasha of Candia and the Syllogos, concerning the preservation of the Gortyna inscriptions, has happily now been cleared away, and the rights of the Syllogos, strenuously supported by all the notables of the island, have been fully recognized.

SALE.

THE dispersion of what is called the Barcombe Collection of the late Mr. J. Price, of Paignton, by Messrs. Christie has proved, as many of us expected, the most important, and in some respects the most interesting and instructive, of the picture sales of the year as far as they have gone. Although two or three other considerable picture auctions are certain to take place before the end of the season, it is equally certain that none of them will approach it. The prices are even more remarkable than the pictures themselves, good as many of them are. The mere fact that for ninety-one examples an average of nearly a thousand pounds apiece was obtained is in itself memorable, even although, artistically speaking, nearly all of them are of the first class, while the most popular masters of the day—Gainsborough, Reynolds, Romney, and Turner—were thoroughly well represented, and all of them by instances of exceptional interest from historical and biographical points of view. Thus the 'Lady Clarges' of Gainsborough preserves the likeness of a well-known lady of quality, while his 'Lord Mountmorres' had merits of his own not obscured a few years since by the brutal and cowardly murder of his representative. The reputation of 'Lady Melbourne' by Reynolds improved as time went by, and there is a tidbit sort of interest attached to records of his 'Hon. Mrs. Damer,' a friend of

Horace Walpole, while one of Sir Joshua's 'Kitty Fischers' could not fail to be attractive. That Angelo in his 'Reminiscences' mentions the 'Mrs. Angelo,' ensured at least six hundred guineas for her portrait. That one of the "Barnes Terrace" Turners went to the hammer is a fact of note amid the copious records of the master. John Phillip's 'Seville,' a dark maiden with a fan, is one of his best pictures. Stothard's sketch for 'The Greek Vintage' is worthy of him and his art. Cox's 'Haddon Hall, Rook Shooting,' is renowned; while Wilkie's 'Letter-Writer' is one of the best instances of his second and weaker manner. Etty's 'Bather' is a gem of its kind, and sure to gain in value as art is better understood by our *cognoscenti*. Some of the Turners are capital in their way, but with histories of peril. The best known of them is 'Going to the Ball,' from the Windus and Gillott collections, and it is to be matched by 'Returning from the Ball,' of his 'Mortlake' we gave the history while it was at the Academy in the winter, where the 'Helvoetsluis' will be remembered by visitors to Burlington House, and also the 'Val d'Aosta.' This sale has enhanced the reputation of Gainsborough's 'Lady Mulgrave' and the more beautiful 'Mrs. Carr,' and the country is likely to be the richer for possessing (a gift to the National Gallery from a generous buyer) Müller's 'Carnarvon Castle,' while the National Portrait Gallery has bought Rigaud's group of portraits of Reynolds, Bacon the sculptor, and Sir W. Chambers the architect.

The following are the principal prices: G. Morland, The Labourer's Home, 336*l.*; Mutual Confidence, two ladies in a landscape, 987*l.* W. Hogarth, Peg Woffington, 630*l.* J. Phillip, Seville, "A thing of beauty is a joy for ever," 430*l.* D. Roberts, The Chapter-House of the Cathedral, Bordeaux, 168*l.* P. Nasmyth, A View in Hampshire, 430*l.* J. Stark, A Norfolk Lane, 294*l.* W. Collins, Cromer Sands, 110*l.* Sir A. W. Callcott, Scene in Holland, 147*l.*; On the Scheldt, early morning, 304*l.*; Dutch Fishing Boats leaving Harbour, 273*l.*; Scene in the Channel, 325*l.* Sir E. Landseer, Browsing, a white goat nibbling at the trunk of a tree, 556*l.* W. Müller, A Welsh Cottage, winter, 115*l.*; Ruins at Smyrna, an Arab encampment by night, 546*l.*; Carnarvon Castle, sunrise and mist, 2,415*l.* J. Constable, The Mill Tail, 378*l.* J. Crome, View on St. Martin's River, near Fuller's Hole, Norwich, 325*l.*; On the Norfolk Coast, 441*l.* D. Cox, Haddon Hall, rook shooting, 630*l.*; The Hayfield, 420*l.*; Going to Market, early morning, 210*l.* Sir D. Wilkie, The Letter-Writer, a scene in Constantinople, 420*l.*; A Turkish Coffee-house, 420*l.* W. Etty, The Bather, a female entering a pool of water, 430*l.*; Venus and Cupid (descending), 210*l.*; The Return of the Prodigal Son, 483*l.* R. P. Bonington, Pont des Arts, Paris, Notre Dame in the distance, 367*l.*; Near Boulogne, a sandy road over a common, 357*l.* J. Dupré, Landscape, with cattle drinking, 619*l.*; Landscape, 483*l.* E. Frère, The Breakfast, 168*l.*; Morning Prayer, 157*l.* Delaroche, The Christian Martyr, 325*l.* Madame Vigée le Brun, Princess Elisabeth, sister of Louis XVI., 525*l.* A. Appiani, Portrait of Napoleon I. in Coronation Robes, 787*l.* Sassoferrato, The Madonna, 115*l.* Sir T. Lawrence, Master George Fane, Lord Burghersh, 236*l.* J. Hudson, Hilare Barton, wife of William Barton, of Bath, 168*l.* Sir W. Beechey, Lady Barnard, 1,230*l.*; Frederica Charlotte Catherine, Duchess of York, 1,260*l.* J. Hoppner, Master Russell, 1,050*l.*; Lady Gordon, 1,144*l.*; Lady Coote, wife of Sir Charles Coote, of Donnybrook, 1,800*l.* J. F. Rigaud, Portraits of Sir Joshua Reynolds, J. Bacon, and Sir W. Chambers, 640*l.* J. M. W. Turner, A Dream of Italy, 1,312*l.*; Going to the Ball, San Martino, Venice, 2,940*l.*; Returning from the Ball, Santa Martha, Venice, 2,940*l.*; Mort

lake, a view looking down the Thames, 5,460l.; Helvoetsluis, an agitated sea, 6,720l.; The Val d'Aosta, 4,200l. R. Wilson, A View on the Arno, 651l. J. S. Cotman, A Grand Marine Subject, 2,310l. T. Gainsborough, Lady Mulgrave, 10,500l.; Landscape, evening, 577l.; Mrs. Carr, 210l.; Lord Mountmorres, 2,100l.; John Palmer, M.P., Comptroller-General of the Post Office, 378l.; James Wolfe (afterwards General Wolfe), 315l.; Viscount Hampden, 682l.; Mrs. Buchanan McMillan, 325l.; Lady Clarges, 2,100l.; Repose, 1,470l. G. Romney, Lady Urith Shore, 1,890l.; Miss Harriet Shore, 1,953l.; Emma Hart, Lady Hamilton, 2,131l.; A Child, in a white dress with blue sash, 420l.; Mrs. Willett, 735l. Sir J. Reynolds, Lady Melbourne, 2,415l.; Mrs. Angelo, 630l.; Kitty Fischer, 1,365l.; Portrait of the Artist, 1,102l.; Anthony Charnier, 472l.; Hon. Mrs. Seymour Damer, 2,310l.; Countess of Rothes, 1,743l.

Five-Fit Gossy.

MR. POYNTER is systematically pursuing the task of filling up sundry gaps in the representation in the National Gallery of various schools of painting, and, as our recent notices have shown, he is rapidly increasing the number of works. In Room X. the reader will now find, hanging on a screen, two neatly finished small examples by Rachel Ruysch, the flower painter (1664-1750), and respectively entitled 'Study of Flowers,' Nos. 1445 and 1446. Unfortunately, they have lost some of their rosy red hues, so that their schemes of colour have suffered a little. Very wisely they have been put into black frames. They came, according to a recent arrangement, from South Kensington. In Room XI., numbered 1451, the visitor will find 'An Interior of a Church in Holland,' by G. Berckheyde (1638-98), a Gothic structure with a roof of oak. The light upon the large cylindrical columns, vault, and pavement is remarkably well rendered. The congregation is numerous, while in the foreground is a group of better dressed persons than usual, including a man who admonishes a child, while a boy passes from our left to the opposite side, accompanied by his dog. In the Octagon Room, No. 1457 is 'Christ driving the Traders from the Temple,' by Domenico Theotocopuli (1548-1625), better known as "Il Greco." It is a gift from Sir J. C. Robinson. In Room XVI., No. 1452 is 'Landscape, with Portrait of a Gentleman holding a Horse,' by G. Stubbs (1724-1806). The gentleman wears a long, dark blue coat with a red collar and a hunting cap; he holds his white horse by a slack bridle; at his side is a white dog. It is signed, and of good quality and condition. In Room XVII., No. 1453 is 'Covent Garden Market with St. Paul's Church,' by B. Nibot. On our right are the Piazza and the building known at a later date as "Evans's"; on our left are grouped some fruitsellers and their stalls; in the open space, where the sundial stood, several persons are congregated. In front of the Piazza on our right two men are fighting, while a number of bystanders look on. Some well-dressed persons, followed by a blind beggar, are passing in front of a barrier. It is a bright and solidly painted picture.

THE National Gallery has just acquired the seascape by Cotman sold at the late Price sale, Messrs. Agnew, the purchasers, having ceded the picture to the Trustees.

THE third general meeting for the year 1895 of the Royal Society of Antiquaries of Ireland will be held at Galway, on the evening of Monday, July 8th. The excursions in connexion with the meeting will extend from July 4th to July 10th. The fourth general meeting will be held on Tuesday, September 10th, at Wexford. There will be an excursion of the Society to the Loughcrew Hills on Monday, August 5th.

It is intended to issue to subscribers a series of photographs of objects in the Exhibition of the Art of Ancient Egypt, now open at the Burlington Fine-Arts Club. The subscription is one guinea, and the list will be open till July 8th. Subscriptions will be received by Mr. F. G. Hilton Price, 17, Collingham Gardens, South Kensington, S.W.

MR. BATSFORD is preparing for publication a work in three volumes by Messrs. Sachs and Woodrow on 'Modern Opera-houses and Theatres,' consisting of examples selected from playhouses recently erected in Europe. A short descriptive text and a treatise on theatre planning and construction will be added, and essays on stage machinery, theatre fires, and protective legislation. The work will be illustrated by a series of 220 plates, reproduced by photo-lithography from line drawings specially prepared for the work.

THE town council of Eger has succeeded in securing the permanent possession of the Kaiserburg, situated at the end of the town, in which several of Wallenstein's generals were killed in February, 1634, previous to his own assassination. The Burg itself is in a decayed state, and one of the principal stipulations of the purchase was that the town council should preserve the building intact in its present condition.

THE Lübke-Denkmal at Karlsruhe was unveiled on June 12th. A festival oration was delivered by Prof. von Oechelhäuser.

MUSIC

THE WEEK.

ROYAL OPERA, COVENT GARDEN.—'Otello'; 'Il Barbiere.' DRURY LANE.—'Der Vogelhändler.' QUEEN'S HALL.—Philharmonic Concerts. M. Nikisch's Concert.

ST. JAMES'S HALL.—Richter Concerts.

THERE seems to be a fatality respecting 'Tannhäuser' at Covent Garden at present. For the third time this season the promised performance has had to be postponed, 'Faust' being substituted on Monday with a familiar but excellent cast. On Tuesday Verdi's 'Otello' was repeated, with some changes in the list of artists. M. Maurel resumed his superb embodiment of Iago, and, if possible, played it better than ever. Miss Marguerite Macintyre made her first appearance as Desdemona, and distinctly heightened her position as an artist. She looked youthful and charming, sang the music effectively, and certainly acted better than in any of her previous impersonations. Signor Tamagno was quite up to his usual mark as the Moor.

On Wednesday at Covent Garden we seemed to live in the past rather than the present. Many of us have grown old who were young when Madame Patti first played the part of Rosina in 'Il Barbiere'; but the artist remains incomparable in Rossini's sparkling music, singing and acting with a manner of youthfulness that can only be described as marvellous. The other performers caught the infection, and the general rendering of the opera was as brisk as could be desired. Signor Arimondi was, perhaps, a little too ponderous as Basilio, and he would probably be more at home in such parts as Mephistopheles and Marcel, in which his fine bass voice should prove effective. The parts of Figaro and Bartolo, however, were played with all the needful vivacity by Signor Ancona and Signor Pini-Corsi.

The enterprise of Sir Augustus Harris

knows no bounds. This year he has engaged the entire dramatic and operatic company of the Ducal Court of Saxe-Coburg-Gotha, and commenced for a brief season at Drury Lane on Monday evening with Herr Zeller's light opera 'Der Vogelhändler,' which has been very successful in Germany. But popularity for this class of work in the Fatherland is not always followed by general approval in this country, and we cannot predict lasting success for 'The Bird-Fancier,' though it is pleasant enough in its way. It is what the Germans call a "Singspiel," and is mainly concerned with a young couple who, in consequence of a misunderstanding, interrupt their courtship, but are reconciled at the close. It would be idle to describe the plot in detail, for there is really very little of it, and as to the music it is mainly in waltz rhythm. Decidedly pretty are many of Herr Zeller's melodies, and they are delightfully orchestrated. Furthermore, the Coburg company displayed a perfect ensemble, though occasionally some of its members sang out of tune. Individually the most striking artists were Frau Palmay, who was piquant as an actress and charming as a vocalist in the part of the heroine, and Herr Mahling as the principal male character. 'Der Vogelhändler' is a pleasing operetta, but it is improbable that it will meet with much success in London. The orchestra and chorus, under the direction of Herr Doeber, performed their duties in a satisfactory manner.

Not many years since the Philharmonic Society seemed to be in a moribund condition. The programmes showed that the directors did not recognize the claims of modern composers, and the performances were of the most perfunctory description. All that has happily been changed, everything being now done with a view of keeping the venerable association abreast of the times. At the final concert of the eighty-third season, which took place on Thursday last week, the concise programme included two items marked "first time." The scheme was headed by an overture entitled 'Melpomene,' by Mr. G. W. Chadwick, an American musician, born in Lowell, Massachusetts, November 13th, 1854. Mr. Chadwick has written much, but his name is not yet familiar in England. His overture shows intimate knowledge of the latest orchestral devices, and of themes and harmonies of the Wagnerian type. On the whole 'Melpomene' is a clever piece. The other novelty was a Concertstück in c sharp minor and d flat major, by Mlle. Chaminade, for pianoforte and orchestra, the pianoforte part being played by the composer. It may be said, without offence, to be an amusing work, showing prominently the influence of Liszt and Grieg. It does not contain a scrap of individuality, but it is cleverly put together, and Mlle. Chaminade's pure, liquid touch once more deserves praise. Beethoven's Violin Concerto was splendidly rendered by Lady Halle, and Sir Alexander Mackenzie's orchestra brought its labours to a worthy conclusion for the season by a fine performance of Mozart's so-called 'Jupiter' Symphony. Mlle. Landi was warmly and deservedly applauded for her dramatic and generally fine rendering of the air "O malgre" from Gounod's 'Sapho.'

M. Arthur Nikisch, the Hungarian conductor from Buda-Pesth and Boston in the United States, had been so widely advertised that much was expected of him, and it may be said at once that he did not fail to satisfy all expectations at his first concert last Saturday afternoon. Evidently he has his own ideas as to the manner in which standard works should be rendered, the pace he adopts being rather slower than usual, but with free indulgence in the *tempo rubato*. Like Herr Felix Mottl, he makes his orchestra give very strong accent to certain phrases, all these idiosyncrasies being fully displayed in Beethoven's Symphony in C minor, Wagner's Overture to 'Tannhäuser,' and still more in Grieg's 'Peer Gynt' Suite, No. 1. Dvorák's overture 'Carneval' completed the list of purely orchestral items. Mr. T. Adamowski was not particularly impressive in Max Bruch's Violin Concerto in G minor, No. 1; but Madame Melba sang with perfect effect Handel's somewhat trivial air 'Sweet Bird' to an excellent flute *obbligato* by Mr. John Lemmoné, and Ophelia's *scena* from Ambroise Thomas's 'Hamlet,' "Pâle et blonde."

Concert programmes consisting of extracts from Wagner's music dramas certainly do not diminish in popularity, many persons being refused admission to St. James's Hall at the final Richter performance for the present, on Monday evening, when the Bayreuth master was solely represented in the scheme. Magnificent interpretations were secured of the overtures to 'Rienzi,' 'Der Fliegende Holländer,' and 'Tannhäuser,' the Introduction to the Third Act of 'Die Meistersinger,' the Prelude to 'Parsifal,' and the "Trauermarsch" from 'Götterdämmerung.' Mr. Edward Lloyd was as agreeable as usual in Rienzi's Prayer and the trial songs from 'Die Meistersinger,' and Mr. David Bispham sang and declaimed with fine emphasis the part of Wotan in the final scene from 'Die Walküre.'

Musical Society.

ON Thursday afternoon last week Madame Marie Mely (Countess Vanden-Heuvel), Miss Adelina de Lara, and Mr. Sydney Brooks gave the last of their concerts of early, mediæval, and modern music at the Queen's Hall, the programme on this occasion containing compositions by writers who have flourished between 1825 and 1895, among the names being Mendelssohn, Meyerbeer, Halévy, Chopin, Liszt, Gounod, Rubinstein, and Paderewski.

LAST Saturday afternoon Miss Margaret Carter gave the last of her instructive piano-forte recitals and lectures for young people at the Queen's Hall, the programme consisting of what the young executant described as emotional music, that is to say, items by Chopin, Grieg, Brahms, Dvorák, Stojowski, and Paderewski.

SEÑOR SARASATE's third concert, with Madame Berthe Marx-Goldschmidt, at St. James's Hall on Saturday last week, was of the usual pattern. Bach's Sonata in E, No. 3, and Goldmark's Suite in the same key, Op. 11, were the principal concerted works; the Spanish violinist introduced a new Caprice Espagnol, 'Peteneras,' from his own pen, and the pianist played some minor pieces with much effect.

MR. OTTO PEINIGER gave a violin recital at the Princes' Hall last Saturday afternoon, when fifty lady players took part in Handel's familiar Sonata in A, and the concert-giver played Bach's Chaconne and Mendelssohn's Concerto.

ON Monday afternoon there was a students' concert of the Royal Academy of Music at St. James's Hall, the programme including a cleverly written String Quartet in F by Mr. John B. McEwen; a suite for strings by Fuchs, played by the ensemble class; another suite for flute and pianoforte by Widor, executed by Mr. Michael Donnewell and Miss Edith Greenhill; and Chopin's Pianoforte Sonata in B flat minor, which was entrusted to Miss Lily West.

MR. CHARLES MANNERS writes that the chief parts in Mr. Alick Maclean's opera 'Petrucchio,' which won the 100l. prize offered by himself and Madame Fanny Moody, will be taken by Madame Moody, Miss Osborne Rayner, Mr. Manners, Mr. William Dever, and Mr. John Child. The opera is to be produced early in July.

MISS DORA BRIGHT, a clever and earnest pianist, proposes to give a series of what may be called national recitals, the countries to be represented being Germany, France, Austria, Bohemia, Hungary, Italy, Norway, Spain, Holland, Belgium, and, of course, England. These performances should be interesting and instructive.

PERFORMANCES NEXT WEEK.

RUN.	Organ Recital and Concert, 3.30, Queen's Hall.
MON.	Miss Fanny Davies's Annual Concert, 5, St. James's Hall.
	Herr Moritz Rosenthal's Pianoforte Recital, 8, St. James's Hall.
	Royal Opera, Covent Garden, 8, 'Don Giovanni.'
	'Hänsel und Gretel' in German, 8.30, Drury Lane.
TUE.	M. Paderewski's Pianoforte Recital, 3, St. James's Hall.
	Miss Constance Adair's Matinée, 3, Portman Rooms.
	Royal Opera, Covent Garden.
WED.	Royal College of Music Concert, 7.45.
	Royal Opera, Covent Garden.
THURS.	Mr. W. Livingston's "Colour Music" Exhibition, 9, St. James's Hall.
	Royal Opera, Covent Garden.
FRI.	Mr. Maurice Parkes's Concert, 3, Princes' Hall.
	Royal Opera, Covent Garden.
SAT.	M. Nield's Orchestral Concert, 3, Queen's Hall.
	Mr. John Thomas's Harp Concert, 3, St. James's Hall.
	Royal Opera, Covent Garden.

DRAMA

THE WEEK.

DALY'S. — 'La Princesse Lointaine,' Pièce en Quatre Actes. Par Edmond Rostand.

AMONG the legends or histories of the troubadours, none is more picturesque or more widely known than that of Geoffroi Rudel, the Lord or Prince of Blaye in Aquitaine. His story, as narrated in the thirteenth century by Hugues de Saint-Cyr, himself a troubadour, is copied into the works on Provençal history and poetry of Nostradamus (César and Jean), and has been repeated by Crescimbeni, Bastaro, Millot, and Papou. La Curée de Sainte-Palaye has written his life. Petrarch alludes to the incidents as of unquestionable authority, and Mr. Swinburne has incorporated them in the best-known stanzas of his 'Triumphs of Time.' The story told by Hugues de Saint-Cyr is as follows:—

"Geoffroi était un gentilhomme, ayant le titre de prince de Blaye. Il devint amoureux de la Comtesse de Tripoli, sans la connaître, par le grand bien qu'en disaient les pèlerins arrivant d'Antioche et sur l'éloge de sa courtoisie. Il fit de bons vers et de bons airs en son honneur, mais dans un pauvre style. Résolu de la voir, il se croisa et s'embarqua pour se rendre auprès d'elle. Pendant la traversée, il fut atteint d'une si grave maladie qu'on le crut mort. On le conduisit cependant à Tripoli, et on l'y déposa dans une maison. La comtesse, en ayant été instruite, se rendit auprès de lui et le prit dans ses bras. Tout mourant qu'il était, Geoffroi comprit ce qui se passait, et la joie qu'il en ressentit lui rendit un instant la vue, l'ouïe, et l'odorat. Il loua Dieu de l'avoir laissé vivre à ce moment, et expira dans les bras de la comtesse. Elle le fit honorablement enterrer dans la maison du Temple de Tripoli, et le même jour, de douleur, elle se fit religieuse."

Four countesses of Tripoli existed, one of whom—Mélissende, daughter of Raimond I. and of Hodiérne, daughter of Baldwin, the second king of Jerusalem, betrothed at one time to Manuel Comnenus—M. Rostand has, with a slight alteration in her name, converted into the heroine of 'La Princesse Lointaine.' This lady, in all probability the true object of the love of Geoffroi Rudel, he has treated in some respects in the fashion of Geoffroi, since he also has made "de bons vers et de bons airs en son honneur, mais dans un pauvre style."

Turning to account the temporary betrothal between the Emperor of Byzantium and Mélissinde, he has presented his heroine as a virtual prisoner in her own house, with a "dragon watch" in the person of the gigantic Chevalier aux Armes Vertes. The news of the arrival of Geoffroi is brought to her by Bertrand d'Allamanon, his brother in arms and sworn friend. Access to the princess being ungraciously denied, Bertrand slays the knight of the glaucous arms, disperses his followers, and wins his way—flushed and elate, and reciting staves in honour of the Princesse Lointaine—into her bower. Not unnaturally, the princess assumes that he is her warrior love. When she learns the true state of affairs, she is anything rather than content, and she meets with a curt and chilling negative the proposal to go on board the vessel. Before she finally consents and fulfils her gracious and historical mission, she has done her best to seduce Bertrand from his fidelity to Geoffroi, and has gone so near success that both feel some justifiable qualms upon finding that a report of their proceedings has already reached him.

In this scene of seduction is found the one chance afforded Madame Bernhardt. That she presented it as no other woman could needs not be said. Circumstances were, however, against her. The play, though it is better than its reputation, is not particularly dramatic. M. Guity as Bertrand looked as unlike a mediæval knight as a modern gentleman, and M. de Max as Geoffroi (otherwise Joffroy) Rudel was deplorable. The *colineries* and *roucoulements* of Madame Bernhardt, her short sighs of distress, and all the beauties of her unequalled method are once more heard, and it is ungrateful of us to find the method itself familiar and limited, and the delivery of the alexandrines artificial. Modern French dramatists would do well to restrain their ardour in regard to plays in verse. The effect when each one of a crew of pirates such as man the *nef* of Geoffroi recite with identical method and intonation is absolutely ludicrous, conveying the idea of a school recitation rather than a dramatic performance. With Hamlet we advise them to "reform it altogether." In showing passion as the motive of the heroine in her selection of Bertrand, M. Rostand departs widely from the spirit of troubadour times. It is not likely, however, that scenes based upon the genuine love-making of the troubadours, as transmitted to us through the 'Arresta Amorum,' would be dramatically effective. In some respects of utterance troubadour work seems to have anticipated by many centuries Gongorism; in other respects it seems as quaint as theological subtleties as to how many angels could occupy the point of a needle.

Dramatic Gossip.

MR. HARE's farewell performances at the Garrick took place on Saturday night as Benjamin Goldsmith in 'A Pair of Spectacles' and Lord Kildare in 'A Quiet Rubber.' At the close of the representation Mr. Hare spoke a few words of farewell, permeated, as it seemed, by a sentiment a little deeper and graver than usually prevails on such occasions. Mr. Hare seems, indeed, unable approximately to guess at the period when he will return to a public he has long delighted, or resume the control of a theatre which, under his management, has advanced to the foremost ranks in general estimation. Other announcements—with the exception of the appearance for a fortnight of Mlle. Réjane—conveyed no information with which the public was not previously familiar.

'A PRACTICAL JOKE,' a comedietta assigned to a Mr. C. L. Hume, was given on Saturday last at the Comedy. A young girl, irritated at the airs of importance of a cousin engaged to be married, invents an engagement for herself. The man with whom, in imagination, she elects to link her future, returns from abroad, and so gives a serious character to a betrothal begun in jest. This not very probable trifle was played by Miss Lena Ashwell, Mr. C. P. Hawtrey, and Mr. A. Playfair.

Two new and singularly unpleasant pieces, apparently from the same source, were produced on Monday afternoon at Terry's Theatre, and were played with remarkable want of preparedness by a company including Mrs. Theodore Wright, Mr. Sugden, Mr. Acton Bond, and a Mrs. Wilton, apparently the author. 'A Modern Hypatia' is a weak and disagreeable indictment—by a woman more sinning than sinned against—of masculine delinquencies. 'Two Women (by One of Them),' shows the conquest and partial redemption of a female sinner by a female saint. Neither piece displays either capacity or promise.

'AN AVERAGE MAN,' a four-act play by S. X. Courte, produced for trial purposes at the Opéra Comique on Thursday in last week, is a decidedly inferior piece to 'The Wife of Dives' of the same author. Its dialogue is strained in the search after conceit and epigram, and the whole is far too long. Miss de Winton played the heroine. The chief masculine characters revealed traces of the cult of Mr. Alexander, which is one of the latest of stage developments.

So successful have been, it is pleasant to hear, the representations of Signora Duse that a further season will begin on Thursday at the Savoy, a house far better suited to the artist's style than Drury Lane.

MR. WILLARD has engaged for his forthcoming tenancy of the Garrick Miss Marion Terry, apparently the best selection he could have made.

'THE MERCHANT OF VENICE' was revived at the Lyceum on Monday, with Mr. Irving as Shylock and Miss Ellen Terry as Portia. It will be succeeded on Monday next by 'Faust,' and on the following Thursday by 'Louis XI.'

SHAKESPEARE'S 'Two Gentlemen of Verona' is promised for July 2nd at Daly's Theatre, to be succeeded in the month by his 'Midsummer Night's Dream.'

TO CORRESPONDENTS.—S. H.—A. D.—W. H.—received. No notice can be taken of anonymous communications.

Errata.—No. 3528, p. 740, col. 3, line 42, for "The Three Sons of Tavan," read *Tuann*; in line 43, for "The Fate of the Sons of Uima," read *Ums*.

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